

Advertising Copy

George Burton Hotchkiss

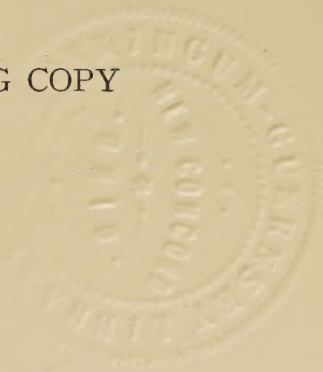
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ADVERTISING COPY





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ADVERTISING COPY

BY

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ILLUSTRATED



HARPER & BROTHERS PUBLISHERS
NEW YORK AND LONDON

ADVERTISING COPY

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F-E

Seventh Printing

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To
THE ANONYMOUS COPY-WRITER
WHOSE WORK HAS MADE OTHER NAMES FAMOUS
THIS BOOK IS
RESPECTFULLY DEDICATED

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PREFACE

AN author's preface should be an advertisement or an apology for his book. The former is more appropriate for a text on advertising copy, but I hesitate to dull the edge of my precepts by attempting to practice them. Still less do I feel like apologizing for adding something to the literature of a comparatively neglected field. At the risk of inconsistency, I prefer to depart from the principles that are presented—and, I hope, exemplified—in the following chapters. There I try to be impersonal and to stick to my subject, as I advise others to do. Perhaps some of the color of my personal opinions creeps in, but the ego is more or less subdued. Here, however, I shall let the big I stalk unblushingly.

At the same time I do not intend to evade the questions that may reasonably be asked of an author. "What is your book? Why did you write it? For whom is it intended? What will it do for them? Are you competent to deal with your subject?" In fact, I want to answer these questions, for a fair judgment of a book, as of an advertisement, depends on a knowledge of its purposes.

My book is a treatise on the art of writing advertising messages, considered as a branch of English Composition. The other arts and sciences involved in the complex business of advertising I have touched occasionally, but only in so far as they affect the problem of writing copy. Good writing is good thinking crystallized in words on

paper; hence I have done what I could to stimulate advertising ideas as well as to explain the principles of expressing them.

The book is intended for such persons as those I have in my own classes—chiefly young men and women who are preparing for advertising work, or are already engaged in it, but not ranked as experts. It presupposes a fair degree of proficiency in writing, equal at least to that of the average college junior. It will probably be most helpful in connection with personal instruction, but whether used in the University class-room or in the business office, it should aid in developing the ability of any writer who studies and practices its principles.

Although it was not written for the expert, he also may find it useful. Much of it will be an old story to him, but some points may be new, and others may be presented from a new angle. I have noticed that the more expert a writer is, the more he welcomes any suggestions that may lead to even a slightly better mastery of his art. Moreover, the observer on the side-lines is able to see some things that are hidden from those in the thick of the struggle, and what he sees is less likely to be distorted by partisan bias. Good copy is of many kinds; I have tried to deal justly with them and to preserve an attitude of benevolent neutrality on controversial questions.

It may be that the book will find a place in some cultural colleges. So-called "practical" courses in English Composition, such as short-stories, news-writing, and business correspondence, have already made considerable headway. This is not merely because of their value as vocational preparation; it is also because they tend to develop general writing ability more rapidly than the average course in themes, by providing more incentive

to good work. In view of the fact that my experience in teaching English Composition has included nearly every variety except play-writing, I feel safe in saying that Advertising Copy ranks with any of the others as a means to cultural development. Its requirements are stringent; its forms are diversified; it is always purposeful.

Whatever cultural value the book may have, however, is merely incidental. My main object is to help those who want to learn to write advertising copy for practical business uses. Please note that I do not claim to *teach* them. I have no illusions about the practicability of teaching people to write. But any one who has the natural talent and who will give the necessary time and effort can *learn* this or any other art. And he can learn faster under systematic guidance than alone. This book represents the kind of guidance I should have liked when I began my experience in writing copy in an agency.

The content and organization of the text is based, to some extent, on that practical advertising experience. To a larger extent it reflects the methods I have used in my lectures at New York University and elsewhere. Whatever may seem illogical—for example, the position of the chapters on diction, sentence-structure, and headlines—is justified on the grounds of convenience and expediency. Some other arrangement might have proved better, but this is the most effective I have found in twelve years of trial and experiment.

During all these years the present book has been more or less in process of construction. Some of its material I have already presented in other forms in magazine articles, and in the chapters on Advertising Copy in "Advertising, Its Principles and Practice," and "The

Principles of Advertising." But I have delayed until now the publication of a complete book on copy.

I had a number of good reasons for the delay. In the first place I hoped (and at the same time feared) that some one who had made advertising copy his life work would produce a text and save me the trouble. Then, too, I was naturally reluctant to rob my lectures of their thunder, and thus necessitate preparing new ones. And finally, I wanted to be able to say the final word on the subject.

Now that the work is completed, I can see how absurd my ambition was. Neither I nor any other man can say the final word on advertising copy. The subject is inexhaustible. Even though my book has grown far beyond the size I originally planned, it barely touches upon some important phases of copy. I have made only a beginning; but, I hope, a good beginning. The test of its value, however, will not lie in my opinion or in that of any critic, but in its results in the work of those who use it.

For the benefit of those who examine it critically, I may say that if it seems too academic and theoretical, the fault lies with the professor; if it seems too crassly commercial, the fault lies with the advertising man. Perhaps, after all, the two viewpoints are not so far apart as they are sometimes thought to be.

I have no apologies whatsoever for my collection of advertising specimens. I have selected them with painstaking care. Each one was chosen, of course, for its illustration of some specific principle of copy-writing, and its inclusion does not invariably imply unqualified approval of the advertisement as a whole. Nevertheless, the majority of them, I believe, are representative of

good modern advertising, and they will all repay study and analysis.

I have prayerfully considered the question of giving credit to the copy-writer responsible for each of the good specimens. With much regret I have decided to omit all names, except where the authorship has already been made public. My dedication to the anonymous copy-writer makes what small atonement I can for this failure to give credit where credit is due. Some day, perhaps, we may have a Hall of Fame book of great advertisements, each accompanied by the names of those responsible for its creation.

My grateful acknowledgments are due to the many who have cooperated with me by supplying proofs, drawings, and other material for reproduction; notably N. W. Ayer & Son; Barton, Durstine and Osborne; The George Batten Company; The Blackman Company; Calkins and Holden; The Wendell P. Colton Company; The Erickson Company; the Hill-Winsten Company; The H. K. McCann Company; the Condé Nast Company; The Newell-Emmett Company; The Joseph Richards Company; Frank Seaman, Inc.; The J. Walter Thompson Company; The Eastman Kodak Company; The Oneida Community; and The Western Clock Company. I am also indebted to many others who have given permission to reproduce their copyrighted material.

To present a complete list of those whose suggestions and advice have helped me in the substance of the text might suggest an attempt to borrow prestige. Nevertheless, I cannot refrain from expressing my gratitude to Bruce Barton and F. R. Feland; though I hasten to add that they must not be held responsible for anything I say. My obligation is more distant but none the less real to those who have given valuable hints on copy in

their articles in *Printers' Ink*, the *Advertising Fortnightly* and elsewhere; notably Earnest Elmo Calkins, Roy Durstine, Marsh K. Powers, and Robert Updegraff.

My greatest obligation is to my present and former students, including those who have shown me the various kinds of errors to which the beginner is liable, as well as those whose performance has been meritorious enough to reflect a little glory upon their instructor—and, incidentally, keep him contented in his work of “sharpening tools for other people to use.”

To two of my former students, Mrs. Hazel MacFarlane and Raymond T. O'Connell, I am indebted for specific help in the chapters on *Retail Copy* and *Copy for Vocational Publications*. To my colleagues, Dr. Gerald SeBoyar and Mr. Rudolph Brosius, I am indebted for a careful reading of the proofs and for valuable suggestions.

G. B. H.

March, 1924.

ADVERTISING COPY

CHAPTER I

THE NATURE AND PURPOSE OF ADVERTISING COPY

Why "Advertising Copy"

The term "Advertising Copy" is a sad misnomer, with implications that are humiliating as well as misleading. As usual, the printer is to be blamed. "Copy" is his word for anything handed over to him to be reproduced in type, so that printed copies can be made. Editors and reporters—to avoid an argument, no doubt—took his word for it. And when the advertising man came along, he meekly followed their example, merely adding the word "advertising" to distinguish his particular brand. How different from the present-day method of launching a new product with a bright new name!

(What the advertising writer produces, of course, is not—or should not be—a *copy* of anything. It should be in every sense original, individual, a new creation.) The advertiser, in fact, leans over backward in his effort to avoid even the suspicion of imitation. Distinctiveness is his watchword, and copying is the eighth deadly sin. Sometime, perhaps, this passion for distinctiveness will result in the coining of a new name for advertising copy. The copy-writers' guild might well offer a prize for a name that would dignify their craft and put it on a

level with that of the poet, the dramatist, and the novelist.

For the present, however, it is convenient to retain the term advertising copy to designate the written composition which carries the advertiser's message to his reader. In the early years of advertising, before the resources of color, illustration, type, and other display elements were so fully appreciated and developed as they are today, the copy had to carry the whole of the advertiser's message. In recent years copy has occupied a less dominant place and is recognized to be only one of the forms of advertising language. Many ideas, particularly those which are intended to touch the emotions, can be conveyed by symbols of form and color more plainly than by words.

Advertising display, however, is simply an addition to the advertiser's equipment and has in no way diminished the potentialities of copy. While it is true that in some cases display has been used to tell the whole story, more commonly it directs attention to the message in words and reinforces it. Advertising copy still remains the most important tool by which the power of advertising is applied to the public.

The Part Copy Plays in Advertising

This is not to say that the writing of advertising copy is the most important part of the work of advertising. A large part of the success of any advertising campaign depends upon the plans that are formulated before a line of copy is written. These plans are based on a systematic analysis of the product, the market, and the trade channels through which the goods flow to the consumer; they involve an intelligent selection of media, determination of the amount of space to be used and the most efficient way to use it, and often a scientific study

of the appeals that will most effectively influence the minds of the readers. These and many other matters must be determined in order that the advertising force shall be properly directed. The task of the copy is to apply the force.

Because the advertisement is the part of advertising that the layman sees, he has a tendency to overestimate the importance of copy. The advertising executive, on the other hand, has frequently underestimated it. He has been known to sneer at the "mere copy-writer" and to assert that "if the campaign is properly planned the office-boy can write the copy."

One authority has estimated that copy is responsible for only 10 per cent of the effectiveness of the average campaign. This estimate is undoubtedly too low, but even if it were accepted as accurate the fact would remain that copy is the final 10 per cent. If that fails, all that preceded it fails. There have been few great advertising successes that were not characterized by conspicuously good copy. And wherever results can be traced, there have been great differences in the effectiveness of different pieces of copy carrying substantially the same message. In some cases one advertisement has pulled two or three times as many responses as another in the same series. It is only reasonable to suppose that the same differences in effectiveness are possible in other campaigns.

Fortunately, the pendulum of expert opinion has begun to swing back. Advertising men of all types are awakening to the importance of good copy. Those who can produce it are receiving more recognition and material reward. Those who have looked upon copy-writing as a routine task are coming to realize that it is a real art, and one that will repay the time and effort necessary to master it.

How the Art of Copy-writing Is Mastered

The art of writing advertising copy, like any other art, can only be mastered after years of practice. Some persons can never master it, just as some can never master the art of painting or of playing the violin, because their natural talents do not lie in that direction. Others can acquire it only in a limited degree. Still others, with the right natural aptitude and something of the capacity for taking pains, which in its infinite degree is called genius, may develop rapidly. Because writing is a practically universal art, it unfortunately happens that many people overestimate the amount of talent they have for it or underestimate the difficulty of writing well. There is probably more mediocre production in all fields of writing—including advertising copy—than in the other arts, but genuine excellence is quite as rare. Advertising copy is just as difficult as any other branch of English composition—story writing, drama, or verse—and demands just as high an order of talent.

Those who show no aptitude for other forms of writing rarely succeed in becoming good copy-writers. It is in no sense a refuge for writers whose work cannot be sold to editors. Authors who have been successful in other fields of composition are not always capable of adapting their talents to advertising, but they have generally a better chance to succeed in copy-writing than those who have no extensive practice in any field of composition. Many advertising copy-writers have been recruited from the ranks of newspaper reporters or from other professions that demand creative writing.

Copy as a Branch of English Composition

Advertising copy, though a branch of English composition, is a distinct branch with some requirements that

are peculiarly its own. First of all, it is a useful art rather than a fine art. It has the practical object of influencing the reader's action. The action may be direct and immediate, such as an order or inquiry for the article either through the mail or at a store. The action may be indirect, such as a feeling of good-will or respect for the article advertised.

Copy in Relation to Salesmanship

These practical objects of advertising copy are also the objects of salesmanship, although the object of making an immediate sale is relatively more important in salesmanship. Advertising copy is frequently described as "salesmanship in print." This is a true description, so far as it goes. Advertising does serve as one of the selling forces, and in most instances tries to do work that would otherwise have to be done by personal salesmanship. Just how much of this it can do depends upon the circumstances surrounding each individual case. A mail order advertisement may try to do all the work—attract attention, arouse interest and desire, convince, and stimulate action. The effectiveness of such an advertisement can be definitely measured by the number of replies. More commonly, the individual advertisement tries to do only a part of the sales work and the remainder is left to personal salesmanship, either by representatives of the company or by dealers handling the goods.

Differences between Copy and Sales Letters

Although advertising copy may be regarded as printed salesmanship, there are several important differences between it and other forms of salesmanship—even the sales letter, which it most resembles. One difference has

The years that the locust hath eaten—



A SOLEMN sounding line it is, full of sad significance.

The years when there were no crops, because they were destroyed by the enemies of crops. The years when men worked and made no progress; when the end of the year found them a little poorer than its beginning, because a part of their little span of life was gone and had produced no increase.

In almost every life there are some fruitless years; but the tragedies occur, when year after year, men go along feeding their lives to the locust of indecision, or the locust of laziness, or the locust of too great concentration on a petty task.

In every week of every year the Alexander Hamilton Institute is brought into contact with such tragedies.

"I wish I had acted earlier"

"MY experience with the Alexander Hamilton Institute leaves me only with the regret that I did not make contact with it at an earlier time," says one man.

For that regret there is no healing. The years when one might have acted, and did not; these are the years that the locust hath eaten.

"If I had read your Course before getting mixed up in my mining proposition, it would have kept me out of trouble," another writes.

He might have read it before; the opportunity was offered to him time after time, in advertisements such as this, but he did not act. And Fate exacted payment for those wasted opportunities, the years that the locust hath eaten.

"If I had enrolled with you a year or two ago, I should be better able to han-

IN a very old book named Joel, after the man who wrote it, you will find this line

"The Years that the Locust hath Eaten"

dle the problems put up to me every day," another says.

He is making progress now, rapid progress. But the progress might just as well have started two years earlier.

*The punishment of
wasted years*

THIS happened just the other day: A man wrote asking that someone call on him who could give him detailed information as to just how the Alexander Hamilton Institute has helped thousands of men to greater success.

The representative found a man past fifty years of age, occupying a modest position in a great corporation. He sat down to explain the Institute's plan and method. And as he talked, naming one and another who now occupy high positions, he looked across at the gray-haired man who was plainly disturbed by emotion.

The representative of the Institute turned away his eyes; he knew what that man was thinking. His thoughts were turned back over the fields of wasted opportunity; he was plagued by the thought of the years that the locust hath eaten.

*Today you may start forward
with thousands of others*

THIS can hardly be called an advertisement about the Alexander Hamilton Institute. The facts about its

Modern Business Course and Service have been printed so many times that few men need to have them repeated.

The average man knows that thousands of men, in every state and city of this country are proof of its strength and standing; he knows that business and educational authority of the highest standing is represented in the Advisory Council of the Alexander Hamilton Institute

Advisory Council

THIS Advisory Council consists of: Frank A. Vanderlip, the financier; General Coleman duPont, the well-known business executive; John Hays Hammond, the eminent engineer; Jeremiah W. Jenks, the statistician and economist; and Joseph French Johnson, Dean of the New York University School of Commerce

"Forging Ahead in Business"

TO all men of earnest purpose who seek to avoid these wasted years, the Alexander Hamilton Institute comes now, asking for only one moment of firm decision—one moment in which to take the first step that can begin to turn ordinary years into great years of progress.

A book has been published for you entitled "Forging Ahead in Business."

It is not a book for drifters; but to men who are asking themselves: "Where am I going to be ten years from now?" it is offered freely and gladly without the slightest obligation.

Send for your copy today.

Alexander Hamilton Institute

000 Astor Place, New York City

Send me "Forging Ahead in Business" which I may keep without obligation.



Name Print here

Business

Address

Business

Position

Canadian Address, C. P. R. Building, Toronto; Australian Address, 84 Castlemore Street, Sydney

Copyright, 1921, Alexander Hamilton Institute

MORE THAN "SALESMANSHIP IN PRINT"

already been noted: that advertising copy has the assistance of display to help carry its message.

Another difference is that the printed word usually carries more conviction than the spoken or typewritten word. For this fact, its dignity and suggestion of permanence are partly responsible, together with the tradition of truth that has been built up through our universal dependence on books and periodicals as our chief sources of knowledge. Then, too, the censorship of reputable publishers has helped to safeguard the public against false and misleading statements in advertising to a greater degree than has been possible with personal salesmanship and sales letters. While faith in advertising is far from universal, copy has a better chance of being believed than has the average sales letter.

The other differences are largely disadvantages. In the first place, advertising copy must pick out its audience automatically from the mass of readers of the publication, whereas the sales letter has its audience picked in advance. The selection of a mailing list is made upon some basis that reveals the wealth, education, vocation, interests, or other facts about the people to whom the letter is addressed. The advertisement, on the other hand, comes before the eyes of possibly millions of people, only a small percentage of whom may be prospective buyers of the article. These "prospects" must, if possible, be made to read, whether anyone else does or not.

A second difference is that advertising copy is public, whereas the sales letter is at least semi-private. Every advertisement is read by many people for whom it was not specifically intended. Their good-will may not be of commercial value, but their ill-will is certain to be a handicap; hence the copy cannot afford to say anything that might offend them. Slang, coarse humor, sex allu-

sions, references to nationality, religion, or politics, are among the things which might sometimes be used safely in a sales letter but rarely in advertising copy. Many things can be said in private conversation or in a letter that do not look well in cold type.

A third difference, and in some respects a most important one, is that advertising copy has to compete for the reader's attention not only with other advertising, but with the editorial contents of the publication. It competes at a disadvantage, because the readers pay for the editorial contents and read them willingly, whereas they read the advertising matter unwillingly if at all. The marvel is that people can be turned away from the stories and articles of their favorite authors and induced to read sales messages that are trying to make them spend their money. And yet it is being done every day.

Finally, advertising copy is necessarily less personal and intimate than a sales letter. The letter bears the addressee's name on the outside and may approximate the tone of conversation. The advertisement, he knows, is addressed to thousands of others like himself. While there are good devices for personalizing copy, such as the introduction of signed testimonials from users, or a pictured character who tells his message in the form of a monolog, the fact still remains that advertising copy can never approach the intimacy of the typewritten sheet. It is a good idea to introduce as much of the personal sales element into advertising copy as is feasible, but advertising gains its strength not so much by overcoming its disadvantages as by making use of its advantages.

Advertising in Relation to Literature

To do this, advertising copy should be not only salesmanship but literature. The whole tendency of rece

years has been toward a higher standard of artistic quality in the presentation of advertising messages. "He doesn't want to read it" is an axiom for the copy-writer. "He will read it if it is sufficiently interesting" should be a corollary. Some advertisers, to be sure, get around the difficulty by flashing a picture and a slogan at the reader, but very little selling is possible by this means. Few articles have reached a stage where a mere reminder will do all the selling work that is necessary. The better way is to make use of recognized literary forms that people like to read—stories, drama, description, interpretation—and avoid, so far as possible, sermons, preachments, and other forms which people tend to neglect. (Before advertising copy can sell anything it must get itself read, and to do that it should be as interesting as the material for which people buy the publication.)

Advertising as Education

The necessity of being interesting need not and should not interfere with the important purpose of being informative. Good advertising copy, like all good salesmanship, is educational. The processes of marketing involve the physical distribution of products and the mental distribution of ideas about products. This latter phase of distribution has been somewhat neglected by economists, though as a practical matter, it can scarcely escape the attention of any manufacturer of branded merchandise. Without going too deeply into a discussion of the economics of marketing, we may say that if an article is to have an extensive sale, it is essential that the public receive knowledge of its existence, of its uses and peculiar advantages, and of the conditions under which it may be secured. For the most part, this knowl-

edge must be brought to them by word-of-mouth salesmanship, or by advertising.

There are certain other sources by which the public receives knowledge of commodities; notably gossip, journalism, and style. But these methods are not easily controlled by any individual seller, and at best are undependable. A manufacturer who depends on the old mouse-trap theory that all he needs is the voluntary recommendations of satisfied users, is depending on gossip. In actual practice, this gossip is quite as likely to be malicious as friendly; as likely to be harmful as helpful. The many jokes about Ford cars have not been altogether advantageous to Henry. The campaign in women's publications begun in 1924 (see page 385) seems to have had as its purpose the establishment of a higher social value for the humble Ford equipage—a step necessitated in part by the so-called "free advertising" which the Ford car has had so abundantly.

(Free newspaper publicity is also a short-lived and uncertain method of transmitting information about products.) The newspaper has room only for news and sensations. A new invention remains new for a few days only, and sensationalism is generally inconsistent with dignity. It takes a long time and many repetitions to impress any fact upon the public. As Professor Lounsbury once said, "The human mind has an infinite capacity to resist the introduction of knowledge." A single news item makes hardly a dent.

Style is the most fickle influence of all. It may float an article upon a wave of prosperity—and may deposit it high and dry among the rocks. As a temporary help it may be gratefully welcomed. To put one's chief dependence on it, however, is as unsafe as to rely wholly upon sky-writing to build an enduring fame.

There is, in short, no method of transmitting information to the public that is so certain, so controllable, and so economical as advertising in its various forms. To that fact, and to that fact alone, is attributable the tremendous increase in its volume in recent years. But it must be genuinely *informative*. Advertising copy that is written without this viewpoint of public service is not likely to reach its highest possible effectiveness.

The writer then should adopt as the basic philosophy of his art, that advertising copy is salesmanship, in that its object is to influence the reader's action directly or indirectly toward buying; that it is literature, in that it must be interesting enough to be read in the face of the competition of the editorial contents of the publication; and finally, that it is education, in that it must give information that is of genuine public service.

A good example of copy that has this three-fold character is to be found on page 6. This was written by Bruce Barton, and many critics regard it as a masterpiece of its kind.

Qualities Essential for Success in Copy-writing

And now a word about the writer's own qualifications for success in his art. He must, of course, have aptitude for writing and sales instinct; must be, in short, "a salesman who can write." But more than this is desirable. There are at least three inborn qualities he should have, very similar to those suggested by George Henry Lewes in his "Principles of Success in Literature."

Vision

The first of these qualities is vision, or imagination. It is the faculty of seeing beneath the surface, of perceiving relationships that are not apparent to the casual eye.

The copy-writer should not see a cake of soap merely as a solidified mass of vegetable fats, suitable for washing. He must be able to see it in the honorable career of its makers, the long line of beautiful women of the past who have used it, the fresh, clear complexion of those who will use it in the future. He must see in it "Cleopatra's beauty secret," or "the skin you love to touch." Moreover, he must see an article not merely through his own eyes, but through the eyes of those who are its logical users. What will it mean in their lives? What doors will it unlock for them? He cannot hope to make them see in it anything that he does not see himself.

One occasionally hears the comment, "a good copy-man but a poor idea-man." The description is self-contradictory. A copy-writer without ideas, without imagination, is merely a scribbler, a hack. Unless he can bring to his task a little insight, a little of the divine spark that illuminates, he has mistaken his calling. Not much is needed in the beginning; for imagination, like other mental qualities, is susceptible to training. It grows through use and it feeds on facts. First-hand knowledge of people and products is most valuable, of course; but the factory, the market-place, and the home are not the only sources of information. The pages of history, of science, of literature, are full of grist for the copy-writer's mill—if he has vision.

Sincerity

The second quality the copy-writer should have is sincerity. Advertising, by its very nature, is the opposite of concealment. Only a product of genuine merit can afford to seek the white light of publicity, and it needs an interpreter who is equally genuine. The copy-writer who, tongue in cheek, grinds out a mess of fine-sounding

Go To Sleep Twice, And— It's Summer!

If you like waiting, you can wait three months for summer. And *then* it'll be a soppy little lawn... and a crocus...and flu.

But if you'll trust yourself to an express liner, you can see summer come shouting up over the third-day horizon right now—with palm trees in its hair!

It isn't real, of course, this candy-pink opera set they call a beach in Bermuda—bright jade waves breaking on miles of coral—dull olive cedars puffed against a picture-postcard sky—water so clean it spoils you for all other bathing—yachts like angel butterflies in a breeze that can be depended on.

And the towns...They're England, the kind that died before your grandmother was born—set where England never was, in a climate like the tropics with the radiators off. Just right. Heavenly just right.

There's golf and tennis—and no servant problem—and no dust—and no motor cars or motor cops—and a hundred islands all in one, with something to drink on each!...But the best of all is a moonless night, and a light canoe in a phosphorescent sea... a drift of song...a paddle that drips diamonds.....

Wake up! Man, you're not there yet. It's winter, and the coal's low.....

*Hurry up! The world's going South
Come along. Ask our Travel Man!*

The Condé Nast Travel Bureau

21 West 44th Street

New York City

THIS COPY SHOWS VISION AND ENTHUSIASM.

but hollow phrases, usually fools no one but himself. He can hardly expect to win belief for statements he does not himself believe. Still less can he arouse enthusiasm—which is a supremely sincere belief in something—unless he feels enthusiasm.

Sincerity does not necessarily involve a deadly seriousness of manner. It is not inconsistent with lightness, humor, even jocularly. But at bottom the expression must ring true, and this is possible only when the writer has the earnest purpose to reveal the truth. Here the question arises, "Can anyone write sincerely about products he does not know through personal experience?" Some writers unquestionably can. Observation of the experience of others, or even—if one has enough dramatic instinct—imagination of their experience, may arouse a genuine enthusiasm. In any event, the copy-writer must write what he believes. A plain, unvarnished statement of absolute candor is more effective than a florid eulogy that is obviously "written for effect." Incidentally, although there is no necessary connection between sincerity and simplicity, the Anglo-Saxon mind instinctively feels that rhetorical effusions are insincere.

Sincerity is considered by many authorities to be the most important quality of a copy-writer. Morally, no doubt, it is. But in practice, sincerity unaccompanied by vision does not always result in truth. Misleading statements and half-truths are due to blind enthusiasm quite as often as to willful dishonesty. Stevenson has pointed out that one of the greatest and broadest errors is

"the monstrous proposition that it is easy to tell the truth and hard to tell a lie. I wish heartily it were. But the truth is one; it has first to be discovered, then justly and exactly expressed."

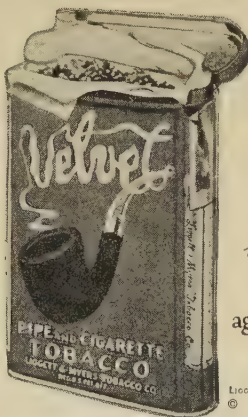


If you ever smoke a pipe (if you don't
you ought to) it may pay you to read
these 57 words

TOBACCO is a vegetable: it grows out of the ground; when it is green it is not a good smoke, — and the very best way to remove the harshness and bitterness is ageing in wood.

To age tobacco in wood is expensive, yes, very expensive, but it gives you a mild, cool smoke with a fine flavor

It's 10 to 1 that you will find that VELVET, aged-in-wood tobacco, is a better smoke.



*mild-
fine flavor-
smokes cool
aged in wood
that's why*

LIGGETT & MYERS TOBACCO CO.
©

HERE ARE SINCERITY AND COMMON SENSE.

Of the dangers of sincerity without sufficient vision, and vision without sufficient sincerity, it may be fair to take as examples those eccentric and strangely contrasting geniuses, Upton Sinclair and Elbert Hubbard. Sinclair has accused the Sage of East Aurora of insincerity. This is almost never a safe accusation, since only the man himself can judge of his intention; nevertheless there are many, even among his admirers, who could wish that Hubbard had given stronger evidence of sincerity when he turned his pen to advertising. No one, however, could accuse him of lack of imagination. Sinclair, on the other hand, has a passionate sincerity, but has been accused of a lack of imagination. Certainly he seems to have been denied the important kind of imagination which would enable him to see the other person's viewpoint and to realize that if the world is out of step with him the fault is not wholly with the world. Which of the two writers assays the higher percentage of truth? That question might admit of endless argument. There is little doubt, however, that Hubbard's work would be more enduring if it had shown greater sincerity; Sinclair's if it had shown more vision. Both sincerity and vision are needed to produce the whole truth.

3. Common Sense

Third, the writer must have good common sense. He may have his head in the clouds, but his feet must remain solidly on the ground. Neither his imagination nor his enthusiasm should be allowed to lead him into writing copy that is unsuitable to the subject or the readers. After all, they are far more important than he. He is but the interpreter, the carrier of the message—fortunately anonymous. A brilliant piece of writing,



The meeting that never was

IF business today is "over-conferenced" it is because thousands of office meetings are held and no record kept.

Six months later—

The date is forgotten

Who was present is unknown

What was decided is uncertain

Nobody ever did anything about it

Hold another meeting, keep no record, and in six months you have the same situation.

We know. We make Hammermill Bond, a paper for all sorts of business use, for stationery, and for every kind of office form. We have studied not only paper-making but business needs, business problems. And what we have found out has been compressed into a book. This book, "Printing Gets Things Done," tells how printed forms actually carry on work in a business—how they clear up situations that vex and irritate—how they prevent mistakes and insure work being done with system, with judgment, and on time.

This book is free to business men. It contains reproductions of a great many forms that have

brought order out of confusion and others that have sold merchandise. Write for a copy.

Buying much needed forms is easy if you know what paper to use. Most printers will suggest Hammermill Bond. Any good printer is glad to use it. Hammermill Bond is firm, clean, and easy to write and type on. It is durable enough for permanent records.

Color is useful in identifying different classes of forms, and Hammermill Bond is made in twelve distinctive uniform colors besides white.

Because of modern manufacturing and distributing methods as well as a great volume of sales, Hammermill Bond is the lowest-priced standard bond paper on the market. Complete stocks are carried by our appointed agents in every important city. Some of the largest firms in the country unhesitatingly order Hammermill Bond for all printed forms and stationery because of its accessibility, its quality, and its low price.

In the book, "Printing Gets Things Done," you will see specimens of the different colors in which you can get Hammermill Bond.

HAMMERMILL PAPER COMPANY, ERIE, PENNSYLVANIA

Look for this watermark—it is our word of honor to the public

HAMMERMILL BOND

The Utility Business Paper

IMAGINATION AND COMMON SENSE.

sincere and imaginative, is not necessarily good copy. It must be practical.

Nearly every copy-writer has in a corner of his desk drawer at least one cherished piece of copy that was rejected by some prosaic executive or hard-boiled manufacturer. He may honestly regard it as his masterpiece. Possibly, from an artistic standpoint, it may be that. But unless it is *appropriate*, suitable to its purpose, it is not good copy; and if he has the saving quality of common sense, he knows this. The immortal "Obvious Adams" of Robert Updegraff contains a wholesome lesson for every copy-writer. For it was sheer common-sense, the feeling for the practical and suitable, that enabled Adams to succeed where more gifted copy-writers had failed.

Copy, remember, is never a product to be sold; it is a force to help sell a product. Fitness for its task is a prime essential. The copy-writer is called on to interpret many different products to many different audiences. He should be able to meet the varying sets of conditions. Without the saving quality of common sense, he may score some brilliant successes, but he is ever in danger of a dismal failure.

CHAPTER II

WRITING COPY FOR EFFECT

The Test of Copy Is Impression

The phrase "writing for effect" is commonly used as a reproach—and justly, when it implies writing that is strained and insincere. But in reality nearly all writing is for effect, and a true standard for measuring its value is its degree of effectiveness. Certainly this is true of business writing, which has the purpose of drawing a profitable response from the reader. Hence, the study of the double-ended process of conveying a message should begin at the reader's end. The object of advertising copy is not so much *expression* of the writer as *impression* on the reader.

The achievement of this object need not result in any sacrifice of the writer's individuality, although such a sacrifice would be justified if it were necessary. But in every branch of literature there have been authors who wrote always with their eyes upon the effect and who nevertheless attained a distinctive and inimitable style. When Edgar Allan Poe evolved his philosophy of the modern short story he began by analyzing the impression to be made on the reader, and from this worked out the means and methods. If this was a logical procedure in formulating the principles that govern the fine art of story-writing, it certainly should serve in the useful art of copy-writing.

Self-effacement the Ideal of the Copy-writer

In advertising copy, moreover, there is an added reason for writing from the reader's viewpoint. The personality of the copy-writer ordinarily does not enter the equation at all. He is merely the anonymous spokesman for some product or service, and his business is to interpret this product or service accurately. The less he thinks about self-expression and the more he strives for self-effacement, the better chance he has for making the desired impression. He is not supposed to be selling himself or his copy, and the less obtrusive his personality is, the more distinctly the merits of his subject appear. He does not want his readers to say "That's a good ad," but rather "That must be a good article." One copy-writer whose successful work for twenty years has given him as much justification as any man has for priding himself on his "style," keeps before him as his only wall decoration a card with these words:

"You," said Demosthenes to his great rival orator, Æschines, "make them say, 'How well he speaks!' I make them say, 'Let us march against Philip.'"

There are a few kinds of advertising copy in which the writer's individuality may be emphasized. If he is the proprietor of his business and its success has been built about his personality, he may properly allow himself some freedom of self-expression. Or, if he is an author of some repute who has been engaged to write a series of advertisements, he will naturally give them the added weight of his signature and his characteristic style. Most authorities regard signed advertisements with suspicion; there is no question that advertising copy, in 99 per cent of all cases, should be anonymous, and should not have

marked peculiarities of style that stamp it as the work of any individual writer. Peculiarities of style it will have, of course; no writer can efface himself entirely. However, the copy-writer should have sufficient flexibility to adapt himself to different subjects and different audiences.

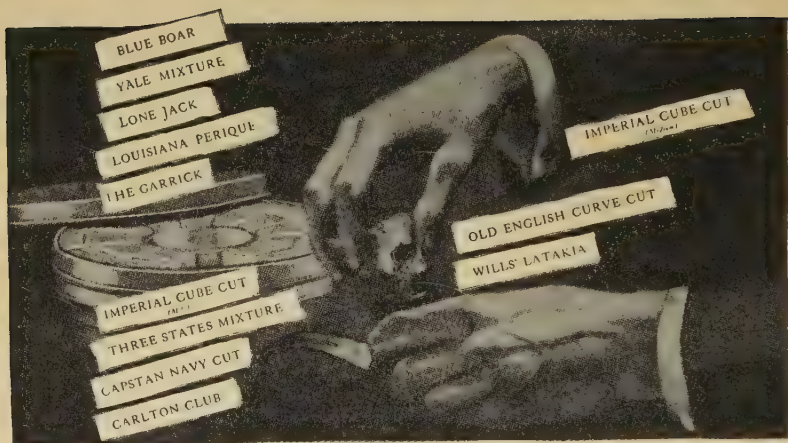
Action Copy and Good-will Copy

The method of adapting the style of copy to different subjects and different audiences will require more detailed consideration later. For the present we shall confine ourselves to the universal requirement of writing copy from the reader's viewpoint. Our purpose, as already defined, is to stimulate and control his responsive action. This action is not always of the same kind or inspired by the same motives. On the basis of response desired, we may divide copy into two classes.

In the first the dominant purpose is to secure direct and immediate action in the form of an order or inquiry by mail or a request at the store. Such copy is sometimes called "selling" copy, though "buying" copy would more exactly represent its character. A broader term, and the one we shall use in this discussion, is *action copy*.

In the second class of copy, the dominant purpose is to induce a feeling of friendliness for the advertiser or his product. This category includes copy variously designated as "institutional," "prestige," "service," etc., but *good-will copy* is probably the most general and acceptable term.

The two classifications are not mutually exclusive. In practically all advertising that looks to the future, the purpose of building good-will enters to some extent. And in most campaigns for good-will, some direct returns are hoped for, though they may not be traceable.



Men! May we send you this *Humidor Sampler* of the world's finest smoking tobaccos?

A new idea for pipe smokers; twelve famous blends—each the finest in its class—shipped to you in a handsome humidor—to help you find the "Soul-Mate" for your pipe.

GUARANTEED BY

The American Tobacco Company

THERE'S been a need for this idea a long, long time. Kipling recognized it when he wrote—"A man may never find the right girl for his love, but he can surely find the right tobacco for his pipe, if he keeps on looking."

Most pipe-smokers will readily subscribe to Kipling's statement. For your average pipe-smoker is the greatest little experimenter in the world. He's forever trying a "new one"—confident that some day he'll stumble on the real affinity for his pipe.

But there's no reason why the quest for a perfect tobacco should be an endless Pilgrim's Progress—full of sorry mis-steps and disillusiones. There are

myriads of different brands of smoking tobaccos on the market. But of them all, there are 12 distinctive blends which stand in a class by themselves.

If a man could only segregate these twelve decisive

blends from the hundreds of duplicate blends—and turn his taste to testing these twelve blends exclusively—he'd settle his tobacco problems in a hurry.

So that's what suggested the Big Idea to The American Tobacco Company.

We said, "Why not pick out twelve of the world's finest and most distinctive tobacco mixtures—pack a liberal quantity of each in an attractive Humidor Box—and offer it to pipe-smokers, direct by mail, at a price no pipe lover can afford to resist!"

Thus a man could get the "whole works" in tobacco blends in one assortment—with the certainty that among them, he'd find his long-sought tobacco-affinity.

That was the idea. And our new Humidor Sampler is the expression of it.

Settling your tobacco problem for a lifetime

Into a handsome Humidor Sampler, we have packed twelve famous smoking blends, that completely cover the whole range of tobacco taste. To test these twelve tobaccos is to go the "whole route" in delightful pipe-tobacco experience, tasting every possible good blend, flavor and aroma known to pipe-connoisseurs.

Whether your Lady Nicotine is a pungent blonde or a cool and soothing brunette—she's here—among the winsome dozen—awaiting your wooing.

A \$3.05 test for \$1.50

It might take you years to "happen on" all twelve of these flawless blends, if you were to seek them out by the usual process of trying brand after brand. And if you went to your tobaccoist now with the list of these tobaccos with you, it would cost you \$3.05 to buy a full-size standard package of each.

But through the Humidor Sampler, you can get a liberal get-acquainted quantity of all

twelve of these blends for \$1.50—with the attractive Humidor case included.

And after you have found, in this Humidor assortment, the one tobacco, or combination of tobaccos that fulfills your complete tobacco ideals, your local dealer or tobaccoist can keep you supplied with this blend—in the regular full-size standard packages.

Sent on 10-Day Approval

Send no money. Your name and address on the coupon is all that's needed now. It will bring you the complete Humidor Sampler of these twelve peerless pipe mixtures—direct from our factories to your den. When the postman brings the package—deposit the price with him (\$1.50), plus postage. If a ten days' test of these tobaccos doesn't reveal the ideal tobacco you've always hoped to find for your pipe, the cost is on us. Simply return the Humidor—and we'll send back your \$1.50 and postage by return mail.



Send No Money—Just Mail Coupon

The American Tobacco Co., Inc.
Marburg Branch, Dept. 6,
Baltimore, Md.

Please send me, on 10 days' approval, one of your Humidor Samplers of twelve different smoking tobaccos. I will pay postman \$1.50 (plus postage) on receipt—with the understanding that if I am not satisfied I may return Humidor in 10 days and you agree to refund \$1.50 and postage by return mail.

Name

Address

Note—If you expect to be out when postman calls you may enclose \$1.50 with coupon and Humidor will be sent to you postpaid.

A \$3.05 Test for \$1.50

If you were to try all 12 of these tobaccos in full size packages, the cost would be:

Blue Boar	.25
Capstan	.30
Imperial Cube Cut	.30
Imperial Cube Cut	.30
Old English Curve Cut	.15
Three States	.30
The Garrick	.15
Carlton Club	.25
John Marlowe	.25
Chimes Sooty	.10
Lone Jack	.45
Wills' Latakia	.25
Louisiana Perique	.25
Total	\$3.05

But through the Humidor Sampler you get a liberal get-acquainted quantity of each for \$1.50.

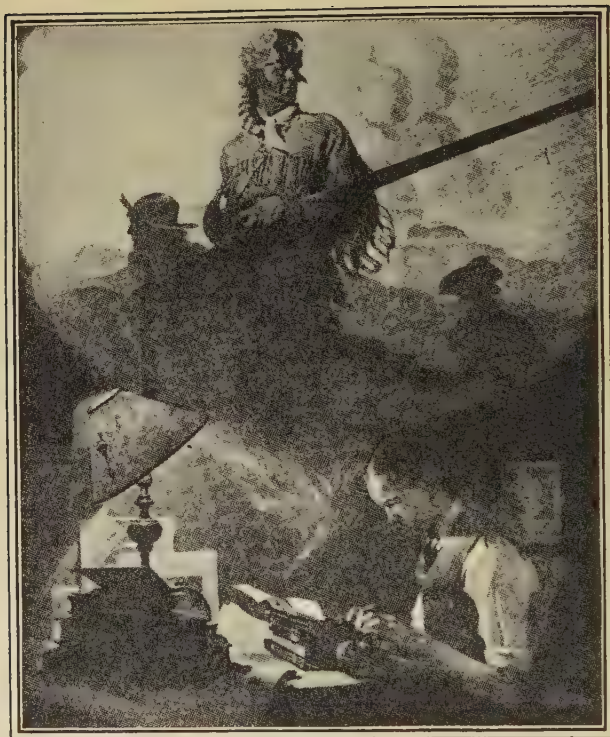
COMPLETE SALES APPEAL.

The writer, however, must concentrate on one or the other main purpose, because they are attained by different means—frequently means that are mutually antagonistic. It is useless to hope for a maximum of both direct action and good-will through the same copy. One must be sacrificed, in some degree, to secure the other. Mail-order advertisers sometimes refrain from methods which might increase their immediate returns, for the sake of safeguarding their reputation and building their future. Retail stores sometimes soft-pedal their bargain appeals to avoid losing their prestige. The copy-writer must, in every instance, know whether his copy is dominantly *action copy* or *good-will copy*, and to what extent the other effect is also desired.

Pioneering Copy

In this connection it is necessary to understand the part the individual advertisement is to play in the entire marketing plan. (From the standpoint of function, most advertisements can be classified in one of the following groups: (1) pioneering; (2) competitive; (3) institutional; (4) reminder.) These classifications, like all others, are suggestive rather than definitive. No set of pigeon-holes that can be devised will hold all kinds of copy. Nevertheless they are of some help in measuring the amount and character of the selling work that is to be done.

A pioneering, or missionary advertisement, as the name implies, introduces something new. If it is an entirely new invention or discovery, of a kind not previously used by the majority of the public, the copy must awaken them to a realization of their need, and then demonstrate that the article offered will satisfy this need. If used for an old product, the copy may show a new use; or



and Daniel Boone comes to life on the Underwood Portable!

ALL the romance of the winning of the wilderness is a vivid, thrilling reality in the mind of the boy as he works at his history lesson.

Free from the drudgery of hand-writing, he is able to concentrate every thought on his work. His UNDERWOOD PORTABLE helps him to give

living expression to all that is in his mind—easily, quickly, pleasurably.

The student who uses an UNDERWOOD PORTABLE finds that higher marks and quicker progress are his, because *typed* lessons are more carefully done (and appreciatively read by the instructor!)

*It's more than a portable,
it's an UNDERWOOD*

PRICE, \$50 IN U.S.A.

WEIGHT, 6½ LBS.; IN TRAVELLING CASE, 9½ LBS.

The Portable is obtainable at Underwood Offices in all principal cities, or direct by mail

UNDERWOOD TYPEWRITER CO., INC., UNDERWOOD BUILDING, NEW YORK



UNDERWOOD PORTABLE

PIONEERING AND EDUCATIONAL.
(in a double sense)

perhaps it may try to effect a change in buying habits, so that whereas people formerly bought unbranded bulk goods in small quantities, they are induced to buy in larger quantities, or in packages, or by brand name. In any event, pioneering advertisements are usually compelled to do a great deal of educational work. Many people, in fact, have them in mind when they speak of educational advertising, although in reality all good advertising is in some degree educational.

Competitive Copy

(Competitive advertisements are usually to be found in fields where consumers customarily buy some article of the same general sort, and many manufacturers compete for the trade.) The object is to show the superiority of one product over others, and thus lead to a preference for it. Every automobile owner must buy some make of tires; the question is, which one? And this question the advertiser tries to answer by proving the merits of his particular brand.

The advertiser in a highly competitive field does not necessarily find it expedient to use competitive copy. As competition between closely similar articles tends to narrow down to a question of price, he may seek to avoid this danger by taking his product as far out of competition as he can. One method of doing this is by adding specialty features or service to such an extent that his product is clearly individualized from others. The mere adoption of a different name, of course, is not sufficient; to call underwear "Netherwear" does not remove it from competition. The new features he adds must have genuine utility. Another method of avoiding competition is by widening his market and appealing to new classes of

users. In either case, he has a chance to use pioneering copy.

It may appear, at first glance, that competitive copy is not of great public service nor highly educational. But in so far as it gives the consumer sound information that enables him to discriminate between products and thus buy more intelligently, it is of real service to him. Moreover, the constant search for new "talking-points" stimulates inventive genius to provide new and valuable utilities and services. The only just complaints against competitive copy are those that can justly be made against other forms of business competition.

Institutional Advertising

A house that is already recognized as a leader in some field or fields, may use institutional advertisements. These are always of the good-will type, and are intended to increase the prestige of a name or brand. They make no attempt to show the consumer his need or the merits of any particular brand. Nevertheless, they may give him serviceable as well as interesting information in the form of bits of history, stories of real life, advice about investments or any one of a thousand other things. One of the valuable effects of this type of copy is in strengthening the *esprit de corps* of the employees—in both factory and sales organization—and increasing their pride in their work. (See page 29.)

Institutional advertisements are most useful for a company manufacturing an extensive family of products, or, better still, several families. When they successfully accomplish their object of establishing prestige, they may lessen to a considerable degree the effect of price competition. Many consumers gladly pay a little

more, if necessary, for an article that bears a name they respect.

Reminder Copy

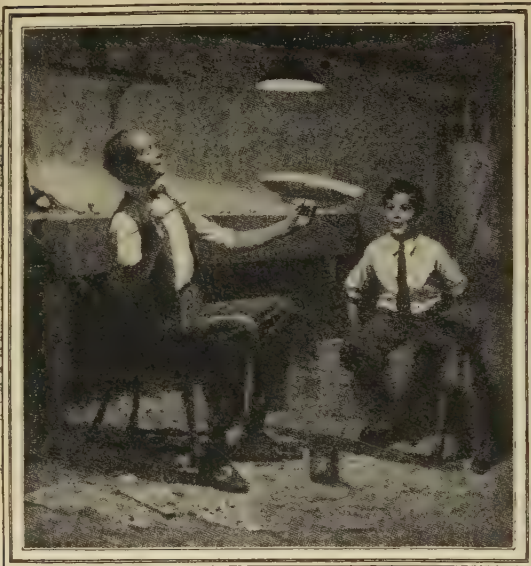
Reminder advertisements take it for granted that a large part of the work of selling has already been done, either by previous advertising or by other means. They assume that the public already consumes the type of article advertised and has a preference for this particular brand. The function of the reminder advertisement is to refresh the reader's memory of the advertised brand, and perhaps reenforce his impression of its good qualities. While it may sometimes appear to have action as its objective, usually its real purpose is to increase goodwill. Of all kinds of copy it is the least efficient, except as a supplement to other kinds of advertising. Few, if any, advertisers are in a position to depend on it exclusively.

An advertiser, during his life history, may use all four kinds of advertisements. Some automobile manufacturers have already done so. The choice among them, however, does not depend altogether upon the position the advertiser has reached in the market. It depends somewhat upon the other selling forces he has available and the way he employs them. He may even use all four kinds of advertisements simultaneously in different media.

Reason-why and Human-interest Copy

An important classification of advertisements, for the copy-writer's purposes, is that based upon the psychological character of the appeal. The two chief types are the intellectual and the emotional. The reader may be inspired to action by a consciously deliberated decision,

THE GREAT THINGS OF LIFE—PLAY



Just being Kids and Captain Kidds—

"ONE night when Dad and I were building our pirate boat, I asked him if he thought that we would ever get old like grandpa and Slim Emerson's dad.

"Well, I should say not," he said with a laugh. "We're getting younger every night. And we'll keep right on—just being kids and Captain Kidds down here in the cellar together."

There are homes that make you feel older the moment you enter their doors. And there are other homes that glow with the spirit of youth, which is symbolized by light.

Make your home a home of youth; flood it with the glow of Edison Mazda Lamps. And somewhere, in the cellar or attic, set aside a special lighted corner where father and the boy can play, and keep on being young forever.

EDISON

MAZDA LAMPS



EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

ONE KIND OF INSTITUTIONAL COPY.



The initials of a friend

You will find these letters on many tools by which electricity works. They are on great generators used by electric light and power companies; and on lamps that light millions of homes.

They are on big motors that pull railway trains; and on tiny motors that make hard housework easy.

By such tools electricity dispels the dark and lifts heavy burdens from human shoulders. Hence the letters G-E are more than a trademark. They are an emblem of service—the initials of a friend.

GENERAL ELECTRIC

or by an instinct or emotion, such as fear, ambition, or pride. Copy in which the intellectual appeal is dominant is termed *reason-why copy*. That which concentrates on the emotional appeal is termed *human-interest copy*.

It is not always easy to distinguish between the two kinds, not only because there is no sharp dividing line between reason and feeling, but also because the writer frequently combines the two appeals. Nearly all complete mail-order advertisements, and many other action advertisements, begin with some kind of emotional appeal and then back this up by strong reason-why argument. For convenience, however, the two types of appeal should be studied separately.

Determining the Buying Motives

It is not strictly a part of the copy-writer's work to determine the kind of appeal that will be most effective in any given case. Often a painstaking investigation is necessary before the advertiser can be sure what motives have already inspired consumers to buy his article, and what motives will influence new prospects to buy it.¹

Even when these motives have been found, it is not always certain that they will be practicable for use in the advertising appeal. They may be of such general character that they apply to many competing products. Thus, the desire for cleanliness furnishes a logical appeal for almost all soaps and tooth pastes and hence may not be individual enough for any one. Again, the motive may be one that does not apply to our particular product or it may have been preempted by some competing advertiser. Thus, our toilet soap may be bought from the vanity motive of preserving beauty, but some competing soap may have concentrated on the appeal to

¹For details, see "Principles of Advertising," by Daniel Starch.

"keep that school girl complexion." Unless we can find some equally good and distinctive variation of the vanity appeal, it may be expedient to appeal to a different motive that will not suggest imitation of the competitor's methods.

Again, it may happen that the motive which inspires the majority of purchases is not one that consumers would publicly admit; hence, copy which appeals to it may antagonize them. In such cases a rationalized appeal is better because it gives them a reasonable justification for their action. Thus, in the days of beer advertising, no brewer talked about the "kick" in his product; instead he proved its nutritive value. That the nutritive value was not the basic motive for purchase has been sufficiently demonstrated by the great decrease in the consumption of beer since it has been deprived of its alcoholic properties.

Even though the copy-writer has been informed of the buying habits and motives of consumers with respect to the product, it is a good idea for him to get first-hand evidence of these factors. This he can do by trying the article himself, or having acquaintances do so and getting their opinion. Of course these personal views should not be allowed to interfere with the conclusions that have been reached by thorough scientific investigation of the market, but they will help in making the facts more vivid and concrete. All that he can discover about the consumer's viewpoint will be helpful, although, as has been suggested, the choice of the appeal must be governed partly by other considerations.

Considerations that Help Determine the Appeal

Among these other considerations, perhaps the most important grow out of the peculiar characteristics of the

article. The copy-writer should know the product thoroughly. He should know its materials, its processes of manufacture, the personnel responsible for its design and construction, its performance in the hands of users. He should know how it differs from products that compete with it, whether of the same general kind or substitutes.

In his search for material he should follow the example of the newspaper reporter. If he has a "nose for news" he will be able to discover something worth talking about either in the factory where the product is made or in the home where it is used. The salesmen, of course, should be valuable allies in bringing to light the things that might serve as a basis for the advertising appeal.

The Theme of the Advertising Campaign

Having marshalled the buying motives of the consumers and the distinctive merits of the product, the copy-writer (or whoever directs the planning of the advertising) will usually be able to pick out some one dominant theme for his appeal—some "big idea" for the whole campaign. Nearly all the conspicuously successful advertising campaigns have been built around some one theme or keynote. It may be a characteristic of the product or its service, as "Ivory soap—it floats," and "Valspar—the varnish that won't turn white." It may be the character of the users as in McCallum hosiery—"you just know she wears them." It may be conditions of production as with Sunshine biscuits, or workmanship as with Stevens-Duryea cars. It may be something even more intangible, as in the case of Big Ben, the first clock to be given a human personality.

It is not necessary that the theme of the advertising should be formulated in words, any more than that the

theme (or moral) of a story should be expressed. But there must be a theme and it must dominate the copy. If the theme has been wisely chosen, it has intrinsically the power to stimulate a favorable response toward the advertised product. But the message must be delivered to the prospective consumer. He must be made to read and the ideas must be impressed on his mind. No matter how good the substance of the appeal may be, its effectiveness depends partly upon its style.

Economy of Attention

This leads us to a consideration of the qualities that are essential to good copy. From the reader's viewpoint, these qualities are such as help to impress the message more forcibly upon his mind. From the writer's viewpoint, they are either qualities that help to prevent the loss of the native force of his idea; or, conversely, qualities that add something to that native force.

The problem of preventing loss of power in the transmission of ideas has been searchingly analyzed by Herbert Spencer. In his "Philosophy of Style" he makes this classic explanation of the principle of "economizing the reader's attention":

"Regarding language as an apparatus of symbols for the conveyance of thought, we may say that, as in a mechanical apparatus, the more simple and the better arranged its parts, the greater will be the effect produced. In either case, whatever force is absorbed by the machine is deducted from the result. A reader or listener has at each moment but a limited amount of mental power available. To recognize and interpret the symbols presented to him, requires part of this power; to arrange and

combine the images suggested requires a further part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea; and the less vividly will that idea be conceived."

Spencer, of course, was thinking of literature rather than of business messages. What he says applies even more emphatically to the practical art of advertising copy. In literature the reader may have some incentive for reading—the desire for instruction or for amusement. Advertising copy, on the other hand, is written for the advertiser's profit. The reader does not want to read it. He probably will not read it unless it is easy to read. Certainly he will not devote any great amount of time or energy to the task of unearthing its meaning. Unless it is so written as to be read easily and quickly he is likely to turn away from it in disgust.

Clearness, Correctness, Conciseness

There are three main qualities that help to economize the reader's attention. To be easy on the intellectual faculties, the copy must be *clear*—so clear that it cannot be misunderstood. To be easy on the esthetic faculties, the copy must be correct. Incorrectness in grammar, word-use, punctuation, or other details, even when it does not destroy clearness, is almost always distracting and irritating. To be easy on the time of the reader, the copy should be concise. Mere brevity is not always a virtue, for it may require many words to tell the advertiser's story adequately. The story, however, should

be told without waste effort. Conciseness does not mean saying little; it means saying much in few words.

The degree in which copy should have these three qualities depends to some extent on the powers of the mind that is to receive the impression. Some minds can grasp Henry James without a struggle; other minds have to labor over a Brisbane editorial. Buying power, however, has no necessary connection with intelligence and education, and the safer policy for the copy-writer is to assume that his audience is not composed entirely of "intellectuals." There is rarely any danger that his copy will be too clear, too correct, or too concise.

Distinctiveness

The problem of increasing the power of an idea is not so easily analyzed. Yet it is evident that different expressions of the same idea—all clear, correct, and concise—have great differences in effectiveness. It is only natural that this should be so. It is true of a mechanical apparatus, which Spencer used as an analogy. Efficiency here depends not alone upon the elimination of friction but also upon devices for multiplying the power applied. From Archimedes with his lever to the modern bicycle and automobile, man has constantly sought by mechanical methods to enhance the productiveness of his muscular power. By the megaphone he has increased the power of his spoken expression. And in advertising, likewise, he is ever striving to add to the force of his copy idea.

Mechanical methods outside the copy, of course, are the most obvious helps and are too important to be neglected. This fact may be seen at a glance by comparing the pieces of copy set in text type of this book with those reproduced as they actually appeared in the advertise-

Let's see, eight cross-
wise and six lengthwise
is forty-eight minus
four I ate is forty-four
for four of us is eleven
each I should have
made more.



Snowdrift

made by the Wesson Oil people out of
oil as good to eat as a fine salad oil.

SIMPLE BUT DISTINCTIVE.

ments. Type and pictures add tremendously to the impressiveness of an advertising message.

But even among the unadorned pieces of copy—and among the reproduced advertisements, too—some are far superior to others in effectiveness. The quality that lifts them above the level of the ordinary is somewhat indefinable, but for lack of a better name, it may be called *distinctiveness*. It has no necessary connection with clearness, correctness, and conciseness, any more than it has in literature. Translate Octavus Roy Cohen's negro dialect or Ring Lardner's "busher" lingo into clear, correct prose, and much of its effect would be lost.

This is by no means to be taken as recommending "odd English" as a means of attaining copy distinctiveness. The method has been used by Prince Albert in its slang copy, by Djer-Kiss in its "Frenchy" copy, and by many more. But there are innumerable other ways. One copy chief, writing in *Printers' Ink*, names forty-two patterns, without pretending to make the list exhaustive. Among the varieties he named were: reason-why, impressionistic, sense appeal, exhortation, dialog, story, assertion, personification, historical, editorial, statistical, and scriptural. Within each variety an almost infinite number of different treatments are possible. Among them almost any advertiser should be able to find a copy-style that is distinctive and appropriate.

Appropriateness

Appropriateness to the subject is quite as essential as distinctiveness, though more often ignored. Nearly every advertiser hungers for distinctiveness in his advertising. This is natural, for his product has a distinctive individuality; otherwise it would not be advertisable. One of the preliminary problems of marketing, oftentimes, is to

provide identifying features in the product itself, or its name or package, sufficient to enable the prospective buyer to recognize it. Individuality in the style of the advertising is a logical accompaniment of individuality in merchandise.

Unfortunately, this desire for distinctiveness is often sought by absurd methods that involve too great a sacrifice of other qualities. In the callower days of advertising, advertisers had a tendency to use typography that was fantastic or eccentrically arranged, reverse cuts (black on white) and other bizarre display methods, just for the sake of being different. Possibly they would still indulge in these stunts, if it were not for the restrictions of publishers, and the wiser counsel of experienced advertising men. It is now generally recognized that getting attention is not an end in itself, and that merely being different from others is not necessarily an asset.

With the greater restraint and sanity in the use of display elements to gain distinctiveness, there has come a proportionately greater emphasis upon distinctiveness in copy. Later chapters will point out ways by which copy may not only be made clear, concise, and correct, but may gain distinctiveness. It should be remembered, however, that the style of copy used should always be appropriate to the subject, and adapted to the audience that is addressed.

CHAPTER III

FINDING THE POINT OF CONTACT

The Mind of the Reader

The mind is not a blank sheet, equally receptive to any and all ideas that may be thrust upon it. The mind is an ever-moving stream of thought—or rather, a collection of streams of thought. One of these is always dominant, at the center of consciousness, and a person of strong powers of concentration may sometimes be oblivious to the others for a considerable space of time. This condition is sometimes manifested in the laughable form called absent-mindedness. A person of less intense concentration may find that the central stream changes quickly and easily, but at a given moment his mind is occupied by a central stream.¹

Different media bring the advertiser's message before the reader's eyes under various differing conditions. At one time he is walking along the Great White Way with his mind bent on an evening's pleasure; at another he is at the breakfast table scanning the news of the day, with one eye on the watch that warns him to hurry lest he miss his train; at another he is relaxed before the fire in easy-chair and slippers, with his favorite magazine on his knee. As he reads the magazine story, his mind may be intent on following the fortunes of the hero, even

¹ For a scientific explanation, see "The Mind of the Buyer," by H. D. Kitson.

though this leads him down a straight and narrow path between the columns of advertisements the publisher has artfully put "next to reading matter."

Marginal Streams of Thought

Fortunately for the copy-writer, the average reader's mind is not completely possessed by the central stream of ideas set in motion by the story. Surrounding this central stream are usually other marginal streams. Sometimes these have their origin in physical conditions, such as a tooth-ache or dyspepsia or even excessive heat or cold. These may even gain in power until they thrust aside the central stream and occupy the dominant place themselves. Nearly everyone can remember some occasion when he has tried to devote himself to the enjoyment of a book or a play, only to have some minor physical ailment or even a tight shoe crowd itself insistently upon his consciousness until it dominated his mind and ruined his enjoyment.

The same thing is true of feelings and emotions, especially worries. These, like physical afflictions, are likely to be in the mind as marginal streams of thought at all times, and sometimes occupy the center of consciousness when circumstances have tended to aggravate them. Thoughts of the dwindling coal pile, of the leaky radiator, of the uncertain starter on the motor car, of the unanswered letters, of the crow's-feet around the eyes, of the eternal bills, of a thousand other matters that make up life, are running along in the mind parallel with the central stream.

Subconscious Ideas

There are still less tangible subconscious streams of thought that remain unformulated a great part of

the time. Many of these are based on the fundamental instincts, such as fear, love, ambition, and vanity. They may be so vague that their existence is hardly realized, until some stimulus brings them into the center of consciousness, but they practically always have their place in the complex stream of thought. And it is this complex stream with which the copy-writer must deal when he tries to attract attention to his advertising message.

The Rarity of Buying Ideas

We must realize that few readers of a general magazine or newspaper are concentrating their minds upon the selection or purchase of any article; still fewer upon our particular type of article. Readers are not seeking advertisements. Classified advertising, of course, is an exception to this rule. This may be sought out by those who want a position, or an employee, or a second-hand car, or some of the other items that are offered in the classified columns. Another exception is retail advertising, particularly that of department stores, which may be a center of interest for bargain-hunters and fashion-followers when about to embark on a shopping trip. Owners of out-of-date motor cars may have the selection of a new car in their minds as they read the magazines, and other buying streams of thought may also be in the margin of the mind. The average advertisement, however, can hardly content itself with such a limited audience; it must reach the minds of those who were not previously interested in the subject. To do this it must direct their stream of thought into a new channel.

The Weakness of Mechanical Attractions

It is possible to interrupt the reader's stream of thought by some striking mechanical device. The winking and

moving colored lights of outdoor advertising on a city thoroughfare are conspicuous examples of this method. A parallel may be found in the bright colors, vivid contrasts, and other mechanical means of attracting attention in magazine advertising; though here, of course, the scope is limited. And, as a matter of fact, such mechanical methods have been shown by experiment to be of questionable value. A magazine advertisement in color, for example, may cost 25% more than the same advertisement in black and white, but it will not attract the attention of 25% more people, usually, than the black and white.¹ Unless the color is used for other values besides attention-getting, it is uneconomical.

The inefficiency of mechanical methods of attention-getting is obvious when we consider that they merely get attention to themselves. A thunderbolt interrupts the stream of thought, but it does not necessarily start a new one, and after the interruption the mind may resume its former course. Similarly, the advertisement that merely interrupts the reader's thoughts by an irrelevant picture of a pretty girl or a humorous cartoon, accomplishes nothing of value. It needs to start the reader's stream of thought in the direction of the advertised product, by interesting him in its message.

All this is not to discount the value of attractive picture, typography, and color as means of getting attention. These means are far too important to be neglected. The point is that they must be relevant. The theory that "the pretty girl catches the eye" is true enough, and the advertiser is fortunate who can use a pretty girl picture. But its place is in advertisements of cosmetics, shampoos, hosiery, lingerie, and other articles that are related to

¹ See "Attention-Value of Advertisements," by Hotchkiss and Franken (New York University Bureau of Business Research).

the train of thought started by the picture. Unless the attention drawn by the picture can be transferred to the copy-message, the money spent on art-work has been largely wasted.

Putting the Message Among the Reader's Interests

It may be set down as an axiom that the easiest and best way to interest the reader in our message is to put that message among the things in which he is already interested. In other words, we should try to tie up our copy to the reader's stream of thought. In rare instances, we can tie up the copy to the central idea in his mind. At the theatre, for example, his central interest is the play itself. The Rogers Peet Company usually begins its advertisements in the theatre programs with some reference to the play. Mineralava gives a biographical sketch of the leading woman. Other advertisers occasionally follow the same wise policy. Where this can be done, advertising copy can reach its maximum of effectiveness.

Unfortunately it is not always possible to know definitely what will be the chief interest in the mind of readers at the time the advertisement strikes their eyes. We may have to be content to relate our message to some marginal stream of thought that will probably be in the minds of many readers, through the influence of the season, the weather, their present possessions, current events, and the like. Before Christmas and Easter and at other holiday periods many advertisers begin their copy with ideas that are timely and appropriate to the occasion.

Again, we may try to awaken the subconscious instincts and emotions, and relate our message to these. This method is most conspicuously, though not most commendably, illustrated in the old-fashioned patent medicine

advertisements. Here an alarming list of symptoms was enumerated and described so remorselessly that even the unimaginative person was fairly certain to feel that he had some of them and needed the advertiser's panacea. As has already been suggested, subconscious ideas can readily become the central stream of thought, especially when aided by a little outside suggestion. While this type of emotional appeal is still abused to some extent, it has its legitimate place in advertising copy. Most articles used for protection, like fire extinguishers and life insurance, many aids to health and cleanliness as well as beauty, to say nothing of labor-saving appliances for the factory or home, can justifiably stir up the fundamental instincts of human nature in order to win a hearing.

Finding a Point of Contact

In any event, the copy should begin with some idea that makes a point of contact with the interests of those it is intended to reach. The most important task of the writer is to find a good point of contact. He may not know positively what is in the reader's stream of thought, but he at least knows some things that are not there. The product he wishes to advertise is not there; neither is its manufacturer or his factory. The reader is probably not interested in buying it, nor in knowing why it is superior. He is interested in himself, his own life, and the various elements that may help to make his life more comfortable and pleasant.

The Weakness of "Manufacturer's Copy"

An experienced and cynical copy-writer once remarked that he believed the ambition of every manufacturer was to see a full page advertisement in the *Saturday Evening*

Post headed with a picture of himself and his factory. This is only an exaggerated illustration of the viewpoint that is responsible for so-called "manufacturer's copy"—probably the weakest kind of advertising. It is not entirely due to egotism; more often it proceeds from the manufacturer's natural feeling that others are interested in the things that interest him. The most interesting thing in his life is the business he has built up, and often it is an important interest in the lives of his fellow-townsmen and others for miles around. And so he wants to build his advertising copy around his factory, or out of his factory.

Consider the following piece of copy, which is a comparatively mild example of "manufacturer's advertising":

SALISBURY AXLES

As the product of the oldest institution in the industry, Salisbury Axles have long been known among motorists for the exceptional quality of their service. Since the earliest days of the automobile they have been universally acknowledged as setting a standard of axle construction that has never been surpassed. Judged by the opinion of thousands of motor car owners who base their determination upon actual fact, Salisbury Axles have made a notable contribution to the enjoyment of motoring. The care and precision exercised in their manufacture have resulted in a product which has won general recognition for being uniformly good.

Just why should anybody read this copy? Has the average reader an interest in *axles*? Has the name *Salisbury* some magic attraction that makes him want to read? The answers are obvious—as obvious as the fact that such copy can have no effect upon the general public that would begin to justify its cost. Its only possible effects are upon the manufacturer's own organization,

upon those who make or sell cars using his axles, and to a slight extent upon owners who know their cars have these axles. But advertising addressed to the general consumer for the sake of dealer-effect is wasteful and a false pretense, unless there is real consumer-effect. It is legitimate, of course, to advertise to the present users to keep them sold, but they react to advertising in much the same way as those who are merely prospects. The average manufacturer cannot afford to use copy that has no better point of contact than his name or the name of his product.

Another kind of "manufacturer's copy" is that in which he tells about his bigness and importance, the size of his output, the number of hands he employs and so on. Such advertising is sometimes intended to counteract gossip reflecting on his financial stability, or refute the claims of competitors. It is only human nature to be incensed by statements that seem to do us an injustice, but it is doubtful if much can be accomplished by broadcasting a hot reply. Certainly the New York, New Haven, and Hartford Railroad made little headway with its blasts, "The Truth No. 1," "The Truth No. 2," etc., when it was an object of general public condemnation. The battles between manufacturers crying "We Are the Biggest," "No, We Are Positively the Biggest," are, to say the least, undignified. It is doubtful if they interest anybody except those who love to see a scrap, no matter what it is about.

This type of advertising is not so common as it used to be; however, it crops up now and then. The following is a representative extract from an advertisement that occupied the front page of a great English newspaper, late in 1923. This advertiser, to be sure, does try to establish a point of contact by beginning with a joke,

presumably on the theory that it is a good idea to make the audience laugh before settling down to business. This may be good theory for after-dinner speeches, but not for advertising copy.

NOTHING BUT THE TRUTH!

"Look here, gentlemen," protested the worthy mayor as a defiant "Ananias!" shot across the council table, "look here, gentlemen, we're not having her name dragged in here!"

Neither, in aught we say of Wolsey Underwear, are we: there is no kind of reason why we should. The plain unvarnished statement has all along been good enough for us. Consistently, we have told *nothing but the truth*.

When we speak of Wolsey experience the fact is that we have been making underwear since 1755. When we speak of Wolsey equipment the fact resolves itself into thirteen factories and three spinning mills. When we speak of Wolsey workers the fact runs into some five thousand, many of whom have been with us all their working lives, and when we speak of output the fact is that we are the largest manufacturers of pure wool underwear in this or any other country.

When we say that Wolsey is made from clean pure wool, that it is an invaluable health-safeguard, that its comfort, service, economy are not to be improved upon, that we replace it freely if it shrinks, and that better-value underwear cannot be made, we still tell nothing but the truth, and we shall be happy to provide chapter and verse of evidence for any honest doubter. Wolsey has become the most widely selling brand of pure wool underwear in the world because we made it good enough to tell the truth about and then, year in, year out, we told the truth, all the truth and *nothing but the truth*.

.....

Though the "cheapest" qualities of Wolsey cannot serve you as luxuriously as the finest, they are in every way reliable.

The better grades, however, are more than worth the little extra that they cost you. To say these grades spell better economy is likewise—*nothing but the truth*.

W O L S E Y

Unshrinkable Underwear
The Best the World Produces

Undoubtedly this advertiser had some provocation for his outburst, but advertising space can be used in more valuable ways than as a poultice for wounded self-esteem. If the opening paragraphs had been devoted to the service the manufacturer and his products render they would have made a better contact with the reader's interests and produced a more enduring impression.

Distinction between Point of Contact and Talking-point

A less serious error is to begin copy with the statement of some technical superiority, some manufacturing process, some patent feature, or some other so-called "talking-point" of the advertised article. These things have some weight with dealers; they have also with consumers in highly competitive fields where buyers are intelligent and discriminating. They may have in all cases, provided the consumers will read far enough to discover what benefits they derive from these exclusive features. But there's the rub! They may not, and probably will not read far enough. The only sure way is to begin with a point of contact in their present interests, and then lead up to the talking-point of the article.

It sometimes happens that a manufacturer's talking-point can be made into an excellent point of contact with the consumer's mind, if it is presented in a way that shows its service to him. A water-bottle, for example,

KANTLEEK



It *Can't* Leak
Because it's Made
in One Piece

—that's why we guarantee
satisfaction or your money back

FROM top to bottom the Kantleek Hot Water Bag is all one piece. There are no seams—no patches—no binding—no splices. The entire bag, stopper socket included, is molded into one continuous piece of soft, pliable rubber. It is an absolutely dependable hot water bag—one that can't leak. You can use it safely anywhere.

We say it can't leak—we prove it. For every Kantleek Hot Water Bag is guaranteed against leakage for two years. Any Rexall Store in this country, regardless of where the purchase was made, will give you a new bottle free if your Kantleek leaks within two years.

If you want this *sure protection* from leaking hot water bags, go to the nearest Rexall Store and ask for a Kantleek. Get this hot water bag that's backed up by the guarantee of over 8000 Rexall Stores—get it today.

The United Drug Company, doing a business of \$52,000,000 annually, plus the 8000 Rexall Druggists who are stockholders in it, are guarantors of quality behind Rexall Products. Kantleek is one of these products sold exclusively by Rexall Stores.

UNITED DRUG COMPANY

Boston Toronto Liverpool Paris

You can depend on all Kantleek Rubber Goods. The line includes Syringes, Ice Caps, Face Bottles, Bulb Syringes, Breast Pumps, etc. Prices from 40c. to \$4.75.



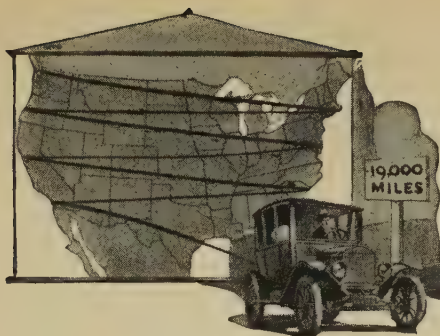
THE SERVICE VIEWPOINT.

may have the manufacturing merit of being made seamless. But "seamless" does not relate directly to any interest the reader has. "It can't leak" ties up with his stream of thought if he has had the usual human experience with leaky water bottles. This opening assertion can then be followed by the reason, "because it's made in one piece." Similarly, women have no interest in seamless hosiery as such, but they are generally interested in having trim ankles, and if the manufacturer's product promises to help them attain this desire, they may wish to learn more about it.

The Selective Point of Contact

The problem of finding a point of contact is usually simplified by the fact that it is not necessary to attract the attention of all readers. For most advertisers the effective audience—that portion which might reasonably be expected to buy the product—is only a small percentage of the circulation of the periodical. Only men are interested in smoking tobacco; only women, in corsets; only Ford owners, in accessories for Ford cars. In advertising such articles it does not matter whether the non-prospects read the copy or not; the important thing is to attract the effective audience. For this purpose a selective point of contact is often advisable; that is, one which will automatically connect with the interests of the possible buyers.

Sometimes the advertiser relies upon the crude salutation: "Housewives, attention!" "Ford Owners, Here's News for You," "Mr. Pipe-smoker!" This method is little better than the mechanical devices for getting attention, for ordinarily it has no intrinsic interest. Much better is a beginning that relates to the reader's experience, such as: "Does Your Ford Start Easily on Cold Morn-



Ford Engine No. 4913404

*Will your Ford engine make
as fine a record?*

FORD engine No. 4913404 is to be found in a Ford sedan sold in Great Neck, N. Y.

After 19,000 miles of driving the owner wrote:

"On delivery of this car I drained the crank-case of the existing oil and placed Gargoyle Mobiloil 'E' therein.

"My car has run over 19,000 miles and the engine has never been touched, the head has never been off. At the end of the above stated mileage I had new speed bands installed. The old ones were worn down to nothing, but in good condition and had never chattered."

Ford engine No. 4913404 has been given every possible care. The owner saw that the old oil was drained off at proper intervals. Nothing but Gargoyle Mobiloil "E" was ever put into the crank-case. A Ford engine, like any other engine, pays handsome dividends to the owner who gives it fair treatment.

Gargoyle Mobiloil "E" today is used the world over by Ford owners who want to approach or even *better* the record made by the owner of Ford engine No. 4913404. And every Ford owner who uses Gargoyle Mobiloil "E" knows from experience that it *does* lessen carbon deposit, *does* reduce over-heating, *does* reduce repair bills, oil consumption and gasoline consumption.

Why experiment? There is no oil which has as thorough or wide-spread endorsements for the Ford engine as Gargoyle Mobiloil "E."

IN BUYING Gargoyle Mobiloil from your dealer, it is safest to purchase in original packages. Look for the red Gargoyle on the container.

The Vacuum Oil Company's Chart specifies the grade of Gargoyle Mobiloil for every make and model of car. Gargoyle Mobiloil "E" is the correct grade for Fords. If you drive another make of car, read for our booklet, "Correct Lubrication."

DOMESTIC BRANCHES:

New York (Main Office)	Boston	Chicago
Philadelphia	Detroit	Pittsburgh
Indianapolis	Minneapolis	Kansas City, Mo.
Milwaukee	Des Moines	Dallas
Buffalo	Rochester	Oklahoma City



VACUUM OIL COMPANY

THIS SELECTS THE FORD OWNERS.

ings?" or "The Man with 15 Pipes and What He Said." Each of these headlines has a key-word that selects the right audience. A fine example of this selective point of contact is in the Mobiloil advertisement on page 51, "Ford Engine No. 4913404." Other Mobiloil advertisements have used a table showing the proper grade of oil for each make of car. The motorist is naturally tempted to look for his car in the list.

The selective point of contact, of course, may be reached by pictures as well as by words. A picture of a duck-hunter crouching in the reeds or a snapshot of the stricken duck touches a responsive chord in the minds of those who may become purchasers of shot-gun shells. Whatever the means employed, there should be at the start some idea that connects with a stream of thought that may reasonably be expected to be in the minds of prospective buyers.

Relation to the Editorial Material

The editorial contents of a publication often give helpful indications of the reader's mind—certainly of his general mood. Especially is this true of the more specialized publications, such as technical, farm, women's, etc., which will be the subject of detailed analysis in later chapters. Even the most general publications that contain stories, current history, information, articles, humorous anecdotes, and verse, give some clue to the stream of thought in the minds of readers. Magazine copy that begins with some bit of history or romance, some reference to famous persons, living or dead, or some dramatic situation of everyday life, is far more likely to thrust itself among the reader's interests than is copy that begins with the name of the product or a picture of the factory, or a bald argument about its merits.

CARDIFF GYPSUM PLASTER CO
FORT DODGE, IA.

4 LOADING HOPPERS

DRIVE LOCATED HERE

STORAGE BIN

BELT CONVEYOR

SPECIFIED BY G. T. M.
18-5 PLY GOODYEAR BRAND CONVEYOR BELT
28 OZ. DUCK - $\frac{1}{8}$ EXTRA RUBBER TOP COVER

MATERIAL - CRUSHED LIMESTONE

SPEED - 90 FT. PER MINUTE

AMOUNT MATERIAL CARRIED TO DATE

CAPACITY - 18 TONS PER HOUR

INSTALLED - APRIL '15 1915

125,000 TONS

Copyright 1920, by The Goodyear Tire & Rubber Co.

125,000 Tons of Stone—and the G. T. M.

The requirements called for a belt with character. The G. T. M. — Goodyear Technical Man—could see that, from the very beginning of his study of the original conveyor installation for the Cardiff Gypsum Plaster Company, at Fort Dodge, Ia.

The conditions of service would be unusually severe—handling gritty, abrasive limestone, fed to the conveyor in sharp lumps averaging two inches in size: "No previous experience in this mill furnished a working basis for suggestions. This was as much a test of the Goodyear Plant Analysis Plan as it would be of the belt.

You may be sure that every item affecting the efficient operation of that conveyor went into the G. T. M.'s calculations. The officials gave him full access to plant records. He figured the belt speed per minute—90; the diameter of head and tail pulleys—20 inches; their nature—bare; atmospheric conditions—damp; method of loading—from four automatic chutes; condition of bed—level; all equipment in first-class shape and well attended; weight of load—110 lbs. to the cubic foot; tonnage to be carried—18 tons per hour—day in, day out—10 months a year.

The belt he recommended is the 145-foot Goodyear Conveyor that is in operation today with five years of trouble-free service to its credit, and a record of more than 125,000 tons conveyed. It has gone on working amid the prevailing damp with all the unconcern of its moisture-proof construction. Judging by its condition today, Supt. C. C. Collins estimates that this 18-inch, 5-ply, $\frac{3}{4}$ -inch cover Goodyear Conveyor will stand up just as consistently to six years more of service.

Goodyear Belt performance like this is not measurable in first cost. The Cardiff Company's officials noticed when the G. T. M. figured on their problem that the belt he prescribed cost a little more than other conveyors. But their investment of that little additional secured them a balanced belt, specified exactly to their conveying—an earner and a saver every hour of its life.

The G. T. M. and Goodyear Belts, the idea that squares with your needs and the belt that we build to protect our good name, are available for your conveying and transmission. For further information about the G. T. M.'s services, write to The Goodyear Tire & Rubber Company, Akron, Ohio.

BELTING · PACKING · HOSE · VALVES
GOOD YEAR

THIS SELECTS ITS AUDIENCE. (ORIGINAL SHOWED BLUE-PRINT.)

The advertisement reproduced on the frontispiece, like many other Valspar advertisements, illustrates the kind of copy that finds its point of contact in a homely bit of drama from real life. As it appeared about Hallowe'en it also had the advantage of timely interest. The copy-writer has collaborated wisely with the artist in adopting a light humorous tone; nevertheless, the talking-point of the product is brought out effectively.

The Service Viewpoint

If no other suitable point of contact is available, one may almost always be found in the service a product renders. People are eager for information that may help them in ordering their own lives, even in such comparatively small matters as the proper way to introduce two friends—witness the immense success of the campaign for the "Book of Etiquette." Women may not be interested in Cutex, but they do want to know how to have beautiful nails; they may not be interested in Lux, but they welcome a new and easy way to wash dishes; they may not be interested in Listerine, but they do want to know how to avoid a condition that may lessen their chances of marriage. Men likewise are not interested in shock absorbers, but they want to know how to make a Ford ride like a Rolls-Royce; they don't care about adding-machines, but they want to know how to get up their income-tax statements easily; they are not interested in radiator valves, but they may consider having a watchman for their coal pile. Everything that is worth advertising renders some service in the lives of those who use it, and the copy-writer who begins his message by talking about this service has a chance of reaching a point of contact in the minds of all prospective users.

CHAPTER IV

THE PRINCIPLES OF CONSTRUCTION

Relation of Qualities to Structural Principles

To know what impression the copy should create is one thing; actually to write copy that creates this impression is quite another. The task would be relatively easy if the advertiser's message could be put into a half-dozen words. Then it would be a matter of presenting it from the reader's viewpoint, and judiciously choosing the words. Most magazine copy, however, contains a number of ideas, and they must be carefully selected and arranged so that the reader's thought-stream may be led through to the conclusion. Distinctiveness and economy of effect are rarely secured unless copy is constructed according to a plan.

In planning a piece of copy the copy-writer's task is not unlike the architect's task in planning a building. The designer of a building must know the functions it is to perform and the impression it is to make on the beholder. But however clearly he may visualize the finished result, he cannot hope to see it realized in stone and wood and mortar unless he follows the architectural principles that experience has shown to be sound. Similarly, the copy-writer cannot ignore principles of construction that have safely guided other writers in their composition.

The parallel may be carried even further. Both the basic laws of architecture and the fundamental principles of composition were known and applied centuries ago by

the Greeks, and have been re-exemplified in the architecture and literature of every important people and period since that time. Modern science has provided new materials and a wider range of methods, and modern life has demanded new kinds of buildings and new forms of composition. Nevertheless, the fundamental laws of both arts remain the same. Only their application has changed.

Today the architect who wishes to design a bank that will give the impression of solidity and dependability will probably follow the Greek laws of proportion and may use Greek columns as supports; if he wants an office-building that suggests grace and lofty aspiration, he may borrow the Gothic pointed arches. Similarly, a copy-writer who wants to produce copy that will sell goods and will be literature will find help in the laws of composition as formulated by Aristotle and as applied consciously or unconsciously by every master of literature from Sophocles to Shaw. His materials and methods will not be the same as those of drama, but the structural principles will still hold true.

Structural Principles of Composition

These structural principles are three in number. First is the principle of selection, called *Unity* or *Concentration*; second, the principle of arrangement, called *Coherence* or *Progress*; third, the principle of proportion, called *Emphasis*. These are principles that are explained in nearly every text on English Composition and are studied by nearly every school boy. They are not pure theory; actual practice and test have shown again and again that they are as sound for advertising copy as they are for drama. However, it may be well for a moment to consider them from a philosophical standpoint.

Unity

In his famous exposition of the philosophy of the short story Edgar Allan Poe assigns as a reason for strict unity the fact that "During the hour of perusal, the soul of the reader is at the writer's control." He then goes on to say;

"A skillful literary artist has constructed a tale. If wise, he has not fashioned his thoughts to accommodate his incidents; but having conceived, with deliberate care, a certain unique or single effect to be wrought out, he then invents such incidents—then combines such events as may best aid him in establishing his preconceived effect. If his very initial sentence tend not to the outbringing of this effect, then he has failed in his first step. In the whole composition there should be no word written of which the tendency, direct or indirect, is not to the one preestablished design."

The reason for unity is even more compelling in advertising copy than in the short story. The writer does not have the reader under his control for an hour; in fact, it is estimated that thirty seconds is all the average reader gives the average newspaper advertisement. Even in magazine advertising, only a few minutes of his time can be counted on. One main idea may be impressed on his mind; more than this is rarely possible. If the copy is concentrated upon one keynote idea, or theme, it is likely that when the reader leaves it he will carry with him some definite impression, such as "It is dependable," or "There are no buttons to come off," or "It will shorten the time of my shave."

To insure that the reader shall receive and remember the main idea of the advertisement it is often crystallized

in a slogan, such as "The flavor lasts," "Hammer the hammer," "The varnish that won't turn white." There is some question about the selling value of slogans, especially for shopping articles, which are bought only after careful deliberation and comparison. There is no doubt, however, that the practice of writing them helps to achieve unity in copy, because it gives the writer his theme in concrete form and he may build his advertisement about it. Whether he uses the slogan for any other purpose or not depends on several other considerations which will be discussed in a later chapter.

Concentration on One Talking-point

The keynote idea of the copy is often the talking-point of the article which is most important from the standpoint of consumers. This necessarily means eliminating many other talking points. Some copy-writers find it difficult to refrain from trying to tell everything in one piece of copy. Sometimes this is due to over-enthusiasm, fostered by the manufacturer's belief that his article is the best in the world in every conceivable respect. More often it is due to timidity, fostered by the inability to decide which of the possible talking points is most important. In the latter case the difficulty is sometimes overcome by conducting a consumer's test to discover which point has greatest sales value. Even if no certain means of discovering this point is available, it is better to select one and concentrate on it than to scatter the fire.

Some advertising men argue that no one appeal can be effective with all classes of prospective buyers, and that therefore it is wise to use several different points. There are conditions under which such a policy may be justified. In general magazines, however, there is little place for "catalog copy," that tries to tell everything. It is, of

DODGE BROTHERS TOURING CAR

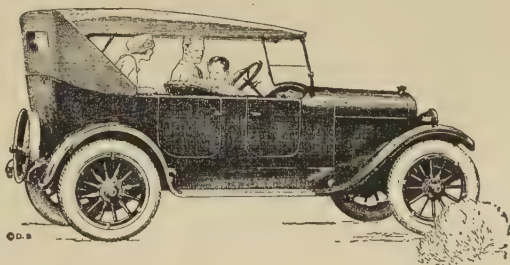
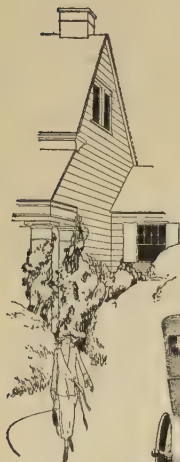
If there is one word which will sum up the average owner's impression of Dodge Brothers Touring Car, that word is *dependable*

If there is a word to express the quality which Dodge Brothers have striven, above all else, to build into the Touring Car, it is—again—*dependable*.

Indeed, it is not too much to say that the word *dependable* has come to be definitely associated, the nation over, with Dodge Brothers Touring Car—and the other vehicles bearing their name.

Nor have Dodge Brothers built this enviable reputation through advertising. They have built motor cars, so dependable *in fact* that the word has presented itself automatically to the public mind.

The price is \$880 f. o. b. Detroit



© D. B.

course, easier to hit a target with bird shot than with a rifle bullet, but the rifle bullet makes a far deeper impression. Wrigley's Spearmint Gum was originally advertised with a single talking-point, "The Flavor Lasts." Another large manufacturer spent thousands of dollars in trying to convert people to the "Seven-Point" gum. It has since vanished from the market, and few persons today can remember even one of the seven talking-points. If we look over the list of successful magazine advertisers we shall find that in most cases they have had the courage to concentrate their fire on a single main idea, not merely for one advertisement, but for a season, and often for several seasons.

Concentration on One Model or One Use

Another method of achieving unity in copy for a product of many uses, like Ivory Soap or Bon Ami, is to concentrate each advertisement on a single use, such as washing woollen blankets or washing fine silk stockings or cleaning bath tubs. For several years, advertising for Lux concentrated on its merits for fine laundry. Only after this message was impressed on the public mind was its value for washing dishes mentioned, and when it was mentioned it became the keynote of a new copy series.

It used to be a common practice for the manufacturer of a line of articles like automobiles, watches, or tools, to show a large number of models in a single advertisement. Of late years there has been a pronounced tendency to feature one model at a time. Where more than one is included, the copy may be unified by concentrating upon the choice the buyer has, or upon the idea that there is a model to suit every taste. Copy that asks which of two shapes of cigars the reader prefers, or what form of

shaving preparation he likes, or what style of pen suits his handwriting, may be decidedly unified in its effect.

Concentration on Combination or Choice

For similar reasons, it is occasionally possible to feature two talking-points, provided the reader's mind is focused upon the fact that the article has a *combination* of these merits. Thus, a cleanser may be offered as a double-purpose cleanser; a car may feature its two-power range; a shoe-polish may dye and shine at the same time. This method of trying to kill two birds with one stone, however, has distinct limitations. It is generally better to concentrate upon a single merit and to imply the others.

Copy that concentrates upon a single talking-point or use of an article does not necessarily lead the reader to suppose that it has no other merits or uses. Often it has the opposite effect. The very fact that only one merit is stated may suggest that the others need not be mentioned, either because they are obvious or because they are shared by competitors. When a person is convinced that a certain tooth paste counteracts acid-mouth or removes film or checks pyorrhea, he assumes this tooth paste is as good as other brands in the ordinary virtues of a dentifrice. At any rate, he is far more likely to believe that the article claiming one superiority has many, than that the article claiming many superiorities has even one.

It is possible to find successful advertisements that apparently lack unity, though in many of them the lack is more apparent than real. A department store page is really a collection of separate advertisements; some manufacturers likewise use their space for a number of different messages. A moving-picture producer, for example, may have a separate piece of copy for each of his films. A soap manufacturer may have several little dramas of real

life. Any manufacturer may have one piece of copy for the consumer and another for the dealer in the same advertisement. In none of these cases is it supposed that the average person will read all the copy—at least at one sitting. The hope is that every prospect will find something of interest and will read far enough to get the main idea intended for him.

The policy of using a page advertisement composed of several units is sometimes actuated by the desire for the added attention-value and prestige of large space. Whether this reason is valid is still a debatable question. It is certain at least that the copy-writer should observe the principle of unity except when there are the strongest possible reasons for departing from it. Even then, he will need to make up for the deficiency, so far as possible, by added interest.

Common Violations of Unity

One violation of unity that is almost never justifiable is the long-winded introduction. This may be due to the choice of a point of contact too far away from the subject.

The following piece of copy illustrates this fault:

THE ROAD TO HAPPINESS

In your childhood days you found happiness in chasing golden butterflies. But it didn't last.

And then came those youthful days of air-castle dreams; visions of happiness that brought vanishing hope as the years tripped by.

But with the bursting of those dream-bubbles came new visions of happiness; the substantial, enduring kind centered about the home.

THE PRINCIPLES OF CONSTRUCTION 63

That is the true happiness; but its full enjoyment can only be realized by bringing the spirit of music into your home; the magic force which in a twinkling transforms the humdrum home into one of fascinating joy.

Give your family all the rich benefits of music. Provide for your friends the kind of entertainment always welcomed—that of good music. Bring to your home the music of all ages, with a Paramount Phonograph!

Here the writer has wasted three whole paragraphs before he reveals the fact that he is trying to interest the public in music and musical instruments. Even if the introduction were more interesting and less saturated with maudlin sentiment, this beating around the bush would dangerously tax the patience of the average reader. Moreover, the train of thought it sets in motion would lead as readily to almost any other article as to a phonograph.

The lengthy introduction is sometimes due to the writer's inability to "get down to brass tacks." Experienced advertising men have confessed that after writing a piece of copy they frequently find it possible to cut off the first paragraph without sacrificing anything of value.

Because many violations of unity are due to inclusion of non-essential material, stress has here been laid upon the necessity of pruning copy severely. The writer, however, must be equally careful not to omit anything that is essential to the main idea. A mere assertion or a slogan is rarely enough. It is true that other advertisements or sales messages may supply the omissions, but each magazine advertisement must stand on its own legs, and should, therefore, be a complete unit. Whatever supporting ideas are needed to establish and impress the main idea should be included. If the intention is to show that a certain car gives exceptional riding comfort, the factors

responsible for this service should be described; if it is to convince that a certain battery has a long life, there must be enough proof to back up the assertion; if it is to suggest that a certain line of corsets will fit any figure, the whole range of figures should be covered. The first test of unity is to sum up the copy in a single sentence; then to see if everything necessary to establish this idea is included, and everything that does not help to establish it is omitted.

Coherence

The principle of Unity helps to decide what material should go into a piece of copy. The principle of coherence helps in its arrangement. And arrangement is an important factor in determining whether it will be read through or not. To hold the reader, the copy must progress smoothly and logically from beginning to end. The ideas must be in proper sequence; they must be properly constructed; they must be properly connected. Let us take up each of these requirements of coherence separately.

There are two kinds of order: functional and rhetorical. Functional order follows the steps of the sales process: (1) attention, (2) desire, (3) conviction, (4) action. Naturally it is used in a majority of advertisements that attempt to get action, as well as in many others. It may conveniently be thought of as the you-to-me order, since it begins with some service that interests the reader and leads up to the thing he is to do (for the advertiser) that will give him that service.

Predicament Copy

A favorite form of the functional order is found in what has been called "predicament copy." This begins with some ordinary human situation—pictured or

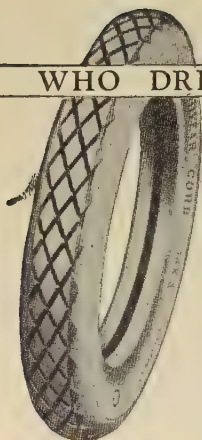
described or both—that holds possibilities of annoyance, embarrassment, or danger. The reader is led to imagine himself in such a situation and is then shown how the advertised article will get him out of it triumphantly. Unexpected guests—luncheon inadequate—Blank's baked beans or kippered herring or deviled ham saves the day. Unseasonable cold weather—furnace not started—Blank's electric or gas heater gives just the necessary heat. The method is hackneyed, but it is capable of many variations of treatment and is still surprisingly effective.

Rhetorical Orders

Nearly all copy that aims to do real selling work is to some extent functional in order. Since it competes with literature, however, it may often be written wholly or partly in one of the literary or rhetorical orders. The chief of these are narrative, descriptive, expository, inductive, deductive, and climactic. The narrative order is chronological; it presents a series of events or actions in the natural sequence of their occurrence. The descriptive order gives the general view of a thing and then fills in the details as the eye would perceive them. The expository order leads from the familiar to the unfamiliar, from the simple to the complex. The inductive and deductive orders are used to prove an assertion. The climactic order gives a series of ideas in order of increasing importance. It is rarely used for a complete piece of copy because the necessity of getting attention demands that one of the most important ideas should come at the beginning; some part of the copy, however, may effectively use the order of climax.

All these different rhetorical orders will receive more detailed consideration later in connection with the kinds of material for which each is most appropriate. Here

WHO DRIVES THE BETTER BARGAIN?



Wherever you are, on
highway or boulevard,
look for the distinctive
of the tire—long
wearing Goodyear Air
Wearin' Tread

Two men, let us say, buy tires.

One, thinking wholly of price, buys a make he has never heard of, on the strength of a so-called "discount."

The other buys a Goodyear Tire, in a straightforward transaction, nothing off.

Who drives the better bargain?

• • •

Maybe the first man doesn't know that the list prices on certain tires are fictitiously high, precisely to allow for the "discount" he receives. Maybe he doesn't know that in case of trouble his adjustment will be made on the basis of this high list price, with consequent disappointment to himself.

Maybe he doesn't know that the price he paid for his unknown brand tire is actually or almost as much as he would have had to pay for a Goodyear.

Maybe he doesn't realize that a company like Goodyear, with its

immense and economical production, can make and sell good tires as cheaply as anyone.

• • •

The man who buys the Goodyear Tire buys a reputable product, of known value and superior quality.

He buys a tire sinewed with genuine long-staple cotton, armored with best quality rubber, embodying the most efficient construction yet devised.

He buys a tire famed the world over for long and economical mileage, distinguished everywhere for freedom from trouble.

He buys also the pledge of the dealer to give him the kind of service that will get out of that tire all the mileage built into it at the factory.

• • •

When you buy tires, think of these two men.

Ask yourself, *who drives the better bargain?*

GOOD YEAR

Copyright 1922, by The Goodyear Tire & Rubber Co., Inc.

GOOD COHERENCE AND EMPHASIS.

it is enough to recognize the fact that some logical order of ideas should be chosen and followed. Many writers find it helpful to put down on paper a skeleton outline of topics to serve as a guide in the actual writing of the message.

Parallel Construction

In constructing copy for smooth, easy progress, it is well to remember that man is a creature of habits. His mind likes to move in grooves; after it has moved once in a groove it will move again in that same groove more readily than in any other. The mind will follow a series of questions, a series of assertions, a series of commands. It may not follow so easily a series of ideas expressed in a variety of different forms with questions, assertions, commands, and exclamations all intermingled.

This truth is well recognized by salesmen. The salesmen for a well-known cash register used to begin their talk to store-keepers with a question that implied the answer "Yes"; for example, "Do you want to make more money?" They went on with other leading questions until they got the prospect into the "yessing" habit, and the critical question at the end was answered by "Yes." Most other good salesmen are at least careful to avoid questions that imply the answer "No," and most of them try to put a series of similar ideas in similar form.

The construction of sentences in a piece of copy should not be changed unnecessarily. The same subject should be kept. If *you* is the subject in the first sentence, *you* should dominate throughout; if *American woman* is the subject, she should continue to be. The same form of verbs should be kept; there should be no unnecessary changes from active to passive, from subjunctive to

imperative, from present to future. Ideas that are closely similar should be put in the parallel construction.

The following passages illustrate the value of this principle:

Incoherent

Comfort is the idea we have striven for in this overcoat and it is comfortable. You'll like the low-set patch pockets. The inverted pleat provides plenty of leg-room. The collar snugs up around the throat on cold days. You can obtain it in a variety of soft, woolly fabrics.

Coherent

You'll enjoy the comfort of this overcoat. You'll like the wide collar that snugs up around the throat. You'll like the ample leg-room provided by the inverted pleat. You'll like the low-set patch pockets, convenient for the hands. Above all, you'll like the soft woolly fabrics.

The device of parallel construction must not be overworked, of course, and the construction may be varied for the sake of avoiding monotony. In a short piece of copy, however, there is little danger of monotony. In longer copy the changes of construction should be infrequent, and should be made only for good reasons.

Expressed Connectives

If copy has good order and proper construction, few expressed connectives will be needed. Some are always needed, however, because even closely related ideas are separated by slight gaps. These must be bridged. The simplest way to bridge them is by conjunctions. The loose conjunctions, *and* and *but*, are less useful than the more exact *however*, *moreover*, *nevertheless*, *also*, *likewise*, etc. Better still are pronouns, *this*, *that*, *they*, *it*, etc., provided they immediately follow an expressed antecedent and refer unmistakably to it. *Faulty reference* to an antecedent that has not been expressed, or that is too far

away, or that may be one of a number of words, results in incoherence and consequently ambiguity.

An excellent device for connecting ideas is the repetition of a word or phrase. Such repetition, to be useful, should follow almost immediately. Unintentional repetition is generally bad. The following passage illustrates the use of repetition for connection:

“Well dressed men admire S B clothes because of the perfection of their cut. The cut’s the thing that makes a suit different. The Yorkshire illustrated is the correctly cut double-breasted suit for fall or winter.”

Numerical connectives—either 1, 2, 3, or *first, second, third*—are useful in connecting a series of points but are somewhat mechanical. They find their most effective place in technical copy and other copy that appeals wholly to the intellect. When interesting treatment is a prime requisite, the other methods are preferable.

Proportion

The principle of emphasis, or proportion, is neglected by many copy-writers because it is so easy to emphasize ideas in an advertisement by mechanical means. Bold-face type, italics, underlining, color, and other graphic methods are all available. They are unquestionably useful in stressing the points that deserve stress, but they cannot altogether take the place of structural emphasis. Structural emphasis demands that the more important ideas be given more space and prominence than ideas of less importance.

The reason for giving the important ideas more space is obvious. Size is always impressive. The elephant is the most impressive animal in the circus—in fact, a circus without an elephant would be no circus. Jumbo did as

much as anyone to make Barnum's Circus famous. Other advertisers with the showman's instinct from Singer to Woolworth and Wrigley have spent their dollars on size as the surest way to dominate. Within the individual advertisement the most important idea naturally gets the biggest and blackest type as one way of giving it most space. In the text-matter also the principle holds good: the more important the idea, the more words it should have.

This does not mean that verboseness is ever justifiable. No idea should be expressed in more words than are needed to express it adequately. The first application of the principle of proportion, in fact, is the negative application: Condense. Condense most severely the less important ideas, but condense all. A good illustration of this principle may be found in copy that presents the negative as well as the positive merits of an article—what it does not have and does not do as well as what it does have and does do. The positive merits are more important but the others may deserve to be included. The point is that they should not have too much space. It is a mistake to dwell at length on the fact that Blank's fountain pen does not leak, does not spill, cannot get out of order, has no lever to catch, no rubber sac to rot, no complicated parts, and so on *ad infinitum*. It is an even greater mistake to devote much space to attacks and reflections upon competitors or substitutes. Most copy-writers recognize the fact that such material is not constructive and does not deserve emphasis; yet because they overlook the principle of proportion they often put greater emphasis upon it than they intend.

Expansion of the more important ideas is rarely necessary; when it is necessary it may be attained by adding substance in the form of supporting and amplifying



STEEL is steel and machines are machines.

Yet one forging holds and another fails. One says, "Rely on me" and proves it—the other brings failure and peril when it breaks under strain.

Why the difference?

Men.

The proudest product of the Billings & Spencer Company of Hartford, the First Commercial Drop Forging Plant in America, is men.

Men in executive positions who have descended from the founders of the business—who got from their own fathers the Triangle B ideal.

Men in the shops to whom the crash of the hammers has been music for a quarter of a century. Such a man as, grown too old for active work, begged to be allowed to stay in the shops as a watchman, because the thunder of noise and the bursts of live sparks were part of his life. He sparked.

Men who have grown up and grown old in the Billings & Spencer tradition that "into every forging goes our whole reputation."

Men to whom steel is a living and breathing thing, with human faults or virtues, who could not work if they were not allowed steel worthy of their craftsmanship. Men to whom great machines are as their own fingertips—who constantly plan for better work, to whom the improvement of a single screw is an epoch of accomplishment.

Men who think only of the product—who send out their forgings into the world of industry as a father sends out his sons—giving them the best there is in themselves.

Just men.

And that is the only difference between forgings, the only difference between this tool and that, the only difference between machines.

Men.

© B. & S. Co., 1929



STRUCTURAL EMPHASIS.

details. Another method of amplifying is by repetition. An important word or phrase may recur again and again throughout a piece of copy. This method of giving it extra space is often more effective than setting it in bold-face type. Barnum, whose fondness for size as a means of emphasis has already been mentioned, used repetition lavishly in his posters and hand bills:

Two Living Whales
Two Living Whales
Two Living Whales

Modern advertisers occasionally use the same method. The Buxton Keytainer, for example, began one advertisement:

Pockets with Holes!
Pockets with Holes!
Pockets with Holes!

More commonly, a single word is repeated throughout the copy, as in the following:

It is Distinctive!

THE BRUNSWICK
TUDOR

Distinctive in its beautiful lines which blend admirably with other furniture of distinction.

Distinctive in the fine quality of the woods used in its construction—rich mahogany or deep-toned walnut.

Distinctive in its craftsmanship within and without—a delicate piece of machinery, finely adjusted.

Emphasis by Position

Ideas may also be emphasized by being placed in prominent positions. These positions are the beginning

and the end. The beginning and the end of the whole composition naturally express important ideas. One is usually the headline and the other the name of the manufacturer or product. Both are usually given the added emphasis of display type. But the beginning and the end of each paragraph and sentence are positions of secondary prominence, and the principle of emphasis requires that these be occupied by important words and phrases. Copy that has many italicized words or sentences buried in a mass of ordinary text type is structurally weak. If these ideas were important enough to justify italics they should be brought out into places of greater prominence. Then, whether they kept the italics or not, they would be emphatic.

The following comparison illustrates:

Unemphatic

A home is no more durable than the lumber that is used in it. Whether it is to maintain its value for a few years or *serve without too-rapid depreciation for a lifetime* is a choice that depends on the choice of lumber, in large part. To give lifetime service, lumber must have the most thorough attention in manufacture. Mills lumber has this at *every step* of manufacture. It is *enduringly* serviceable, economical, and dependable.

Emphatic

A home is only as durable as the lumber that builds it. The choice of the lumber largely determines whether it shall maintain its value for a few years, or shall serve without too-rapid depreciation for a lifetime. To give lifetime service, lumber must have the most thorough attention in manufacture. Mills lumber has thorough attention in manufacture, at every step. It is dependable, economical, enduringly serviceable.

The requirements of coherence and emphasis occasionally conflict. More frequently they work together. A word that is repeated for connection is likely

to be an important word that deserves emphasis. When there is a conflict, coherence has first claim, unless the nature of the message is such that a forceful impression is more to be desired than clearness. In that case, too careful attention to expressed connectives may rob the expression of some of its vigor. The copy-writer who has a command of all these principles is likely also to have enough judgment to determine when he may safely violate one of them. Most copy needs to be written with rigid observance of all three principles, if it is to give a clear and forceful impression.

CHAPTER V

THE SUBSTANCE OF REASON-WHY COPY

Competitive Advertising

Some years ago a certain magazine carried upon a single page two advertisements for competing canoes. The upper half-page invited readers to enjoy the pleasures of canoeing; the lower half-page informed them that Blank steel canoes cannot sink and proceeded to prove the claim. While it is probable that the pioneering advertiser widened his market by converting some new buyers to canoeing in general—"selling them on the canoe idea"—it is certain that the competitive advertiser reaped most of the benefit, for he sold these new buyers on his particular canoe.

This situation could hardly happen today, for publishers carefully avoid an arrangement which permits one advertiser to get the direct benefit of a competing advertiser's work. The general principle involved, however, still influences the policy of the average manufacturer. He justly feels that he cannot spend his money in educating people merely to use his type of commodity; in order to benefit him sufficiently, his advertising must lead them toward his particular brand.

This policy is in some ways unfortunate. Frequently it results in neglect by all of the pioneering work that should be done to extend a market, and in too costly competition for the market that already exists. The difficulty

is sometimes overcome by forming a manufacturers' association which conducts a campaign to advertise the industry as a whole. This method has been used by the paint and varnish manufacturers in their "save the surface" campaign, and also by many other groups in the building field. The individual manufacturers may then continue their individual competitive advertising to demonstrate the superiority of their respective brands.

The Value of Reason-why Copy

Competitive advertisements are usually of the reason-why or argumentative type. When the buyer has a choice of several articles that serve the same purpose, he usually arrives at a decision only after careful deliberation. In many fields—for example, low-priced convenience articles and semi-luxuries, like chewing gum and cigarettes—the purchase is made without much deliberation. Here it may not be necessary for the advertiser to prove anything, though proof of merit may make the public unwilling to accept substitutes.

Pioneering advertisements, even those used by associations of manufacturers, may also use reason-why copy. The prospect can usually find a substitute for the general type of article, and he always has the choice between buying and not buying. If the article does not minister to his happiness or comfort, if it gives him no emotional or sense satisfaction, then the whole process of selling is rational. Advertisements for production goods, whether pioneering or competitive, must make their main appeal to reason.

Conditions that Demand Reason-why Copy

Some experts claim that reason-why copy is the only efficient kind and can be used for any sort of article. The

more conservative view, however, is that reason-why copy is most appropriate for the following types of articles:

1. Tools, utilities, and production goods. (Under this head we may also include services that are designed to increase the productive capacity of the human machine, such as correspondence courses and sets of business or technical books.)
2. Accessories that are bought not for their own sake but because they are necessary to the satisfactory use and operation of some other article, as, for example, automobile tires and batteries.
3. Raw materials and parts, especially those that are bought only as a part of some completed machine, like axles and bearings.
4. Building materials and supplies.
5. Shopping goods that are not dominated by style influences.
6. Consumption goods that are bought on the basis of their practical utility rather than because of any emotional or sense gratification that results from their use.

Varieties of Reason-why Copy

Not all copy classified as reason-why appeals solely to the reason. Often the beginning, at least, is emotional or human-interest. In advertisements for luxuries the human-interest and reason-why elements are often blended in what is called "rationalization copy." The distinction between the consumer as a consumer and the consumer as a reader has already been touched upon and will

be given more consideration later. This distinction is partly responsible for the use of reasons in advertising articles that are bought primarily on emotional grounds. They help to justify the prospect in buying something he wants but would hesitate to buy if he considered it a selfish indulgence or a mere satisfaction of vanity. The reasons, moreover, often help to determine the choice among brands.

The entire deliberative process that precedes a decision to buy consists of several steps. First, the prospect must be convinced that he needs something—that he is not getting along well enough with his present possessions. Second, he must be convinced that the article offered will fill his need. Third, he must be convinced of its superiority over competing articles or substitutes. How many of these steps are necessary in any individual case is a question that cannot be answered without market investigation. Usually, however, it is apparent that one or the other of these steps is of paramount importance and that the argument should be concentrated on that one. It is not usually left to the copy-writer to determine the direction his argument is to take but, generally speaking, he has some latitude in determining how the argument is to be presented and the basis on which it is to rest.

Eliminating Alternatives

If the chief task is to prove that the advertised article should be bought in preference to any competing brand or substitute, the copy-writer is sometimes tempted to try to eliminate the alternatives. When there are but two possible alternatives this policy may be successful. When there was but one coffee substitute, its manufacturer was able to lead purchasers to it by driving them away from coffee. The trouble is that rarely is the problem so

simple. There are almost always competitors who cannot be eliminated as alternatives.

Consider, for instance, lubricating oils for automobiles. Every motorist is a buyer of some oil, and the market cannot be easily extended or decreased by any methods within the individual manufacturer's control. Investigation may indicate that his best opportunity for increasing his sales is to induce motorists to specify his brand, instead of merely saying, "Give me a quart of oil." By pointing out the dangers of buying in this careless way he may succeed in eliminating the alternative of the unspecified brand, but he has still no assurance that his will be the brand specified. He must give at least part of his space to proving the positive merits of his own brand.

The method of building up one's own case by tearing down that of the competitor has another serious danger. Such advertising is frequently destructive of confidence and provokes reprisals that tend to weaken confidence in the class as a whole. The early progress of the incubator was retarded seriously by negative advertising and "knocks" at competitors, which led many farmers to decide that all incubators were unreliable and that it was better to rely upon the old-fashioned setting hen.

Every psychologist and every experienced salesman knows also that knocking a competitor frequently does the very thing it is intended to prevent. It leads the prospect to give that competitor more serious consideration than he otherwise would. By suggesting that the competitor is feared, it suggests that he is formidable. A warning against substitutes may sometimes be expedient, but the wise copy-writer subordinates it to the constructive work of establishing a strong preference for his own article.

The Deadly Parallel

"Deadly Parallel" or "comparison" copy is an exception to this rule. Such copy concentrates on the contrast between the advertised article and competing articles which lack some of its essential merits. The campaign for Brenlin window shades hammered insistently upon the difference between Brenlin and "filled" window shades. The U. S. Gutta Percha Paint Company showed graphically the difference between "Barreled Sunlight" and ordinary flat-finish white paint as viewed under the microscope. The reader's attention is focused upon the *choice* between the advertiser's article and something else; he is not permitted to think of alternatives beyond these.

The limitation of choice is often effective in forcing a favorable decision. The method is sometimes applied to the advertiser's own line of articles, if this is extensive enough to satisfy many different needs. Thus he may offer various shapes of cigars, all made of the same tobacco, various styles of pencils or watches, various forms of shaving preparations. The parallel is no longer deadly, for all are presented as meritorious. The point is that the reader is induced to make a decision among the offerings, and in doing so unconsciously leaps over what is normally a preliminary decision—the choice between buying and not buying any. This is one reason—though not the only reason—why mail order advertisers of women's apparel find it advantageous to show three models of the waist, coat, or hat in a single advertisement.

The Basis of Reasoning—Evidence

No argument is stronger than the foundation on which it rests. In advertising, as in law, the foundation of argument is evidence. Evidence is composed of

Will you paint with this>

... or with this>

Find out now what the painter's brush really leaves on walls and woodwork

A rough, porous surface that actually catches dirt—or an even, lustrous finish as smooth as tile itself—

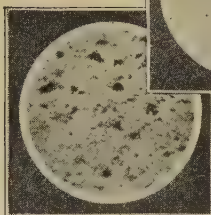
Every home-owner, every factory and building manager should know beforehand which of the two he is choosing for walls and woodwork.

The photographs above reveal just why Barreled Sunlight resists the dirt which ordinary flat paints collect.

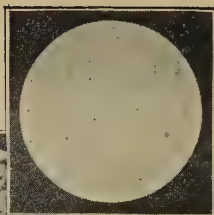
The surface of Barreled Sunlight is so smooth that even the finest particles of dirt cannot sink in—so smooth that you can wash it as easily as white tile!

No wonder this paint is being used so universally today!

In business and industrial interiors—in public buildings of every type—Barreled Sunlight means more light, cleaner surfaces, less repainting. It costs no more than ordinary interior whites.



ORDINARY FLAT FINISH WHITE PAINT



BARRELED SUNLIGHT
These photographs were taken through a powerful microscope by an entirely disinterested scientific laboratory. Each was magnified to the same high degree. They show clearly why the surface of ordinary flat finish white paint soils so easily. It is actually rough, uneven, porous. The smooth finish of Barreled Sunlight resists dirt and can be washed like tile.

It offers home-owners a way to keep white woodwork fresh and clean. It means bathroom and kitchen walls that can always be washed white and spotless.

Barreled Sunlight produces a lustrous finish without the glare of enamel—yet costs less than enamel and requires fewer coats. A single coat is generally sufficient to cover over any previously painted light surface. Where more than one coat is necessary, use Barreled Sunlight Undercoat first.

Made by our exclusive Rice Process, Barreled Sunlight is guaranteed to remain white longer than any gloss paint or enamel, domestic or foreign, applied at the same time, under the same conditions.

Barreled Sunlight is easy to apply. It flows freely without a brush mark. Where white is not desired, it can be readily tinted just the color you want. Comes ready mixed in cans from half-pint to five-gallon size—barrels and half-barrels. If your dealer cannot supply you, write us.

U. S. GUTTA PERCHA PAINT CO.

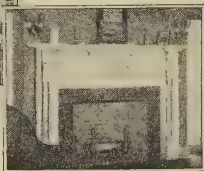
Factory and main offices

— DUDLEY ST. PROVIDENCE, R. I.
New York—350 Madison Ave. Toronto, Ont.—54 Colborne St.
San Francisco—38 O'Farrell St. Winnipeg, Man.—121 Charlotte St.
Chicago—659 Washington Blvd. St. John, N. B., Canada
Distributors in all principal cities of the U. S. A.

Dealers everywhere



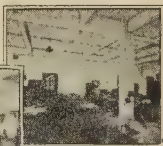
STORE. Note light interior.



HOME. Barreled Sunlight is ideal for woodwork.



FACTORY. Barreled Sunlight in the Postum Cereal Company's plant.



OFFICE in Pebecol plant, painted with Barreled Sunlight.

Save the money and you save 10% by using Barreled Sunlight

Barreled



THE RICE PROCESS WHITE

Sunlight

THE COMPARISON, OR "DEADLY PARALLEL."

demonstrable fact. The eternal question "Why?" is not completely answered until it is traced back to definite facts. To say that our article is best because "it is made of the choicest materials by the most experienced workmen" proves nothing, for the alleged reason is itself only an assertion colored by biased opinion. To be acceptable as evidence the choice materials must be named specifically, and the length of experience of the workmen must be given in definite figures. The more specific the facts are, the stronger the proof. The copy-writer must have enough legal sense to distinguish between a fact and an assertion. Too often he assumes that copy is reason-why copy if it contains the word "*because*," and his argument makes no more real progress than if it said, "It's good because it's good."

Be Specific

Not only in the facts that form the basis of the argument, but throughout reason-why copy the first rule is to be *specific*. The second is, to be *more specific*. Sweeping assertions and glittering generalities are practically worthless in stating a case and they are absolutely worthless in proving it. For a long time purity has been a favorite claim of advertisers; Ivory Soap made it convincing by saying "99 44-100% pure." Many safety razors have promised a quick shave; one manufacturer made his promise specific by stating that the actual time was "78 seconds from lather to towel." We can readily believe that flour is fine when we learn that it has been "sifted seven times through silk."

It is true that there have been cases of successful advertisers who relied upon general assertions without making them specific or giving any proof. By sufficient repetition any assertion can win belief. But the process

is expensive, and in these days of keen competition, the advertiser who wishes to establish a truth in the public mind without needless expense will take "Old Man Specific" as his guide.¹ Above all, he will make sure that his claims rest upon evidence consisting of specific, verifiable facts.

Incidentally, it may be noted that the specific statement wins more belief than the general one, through the very fact that it is specific. There is such a thing as "suspicious exactness," but definite assertions usually have the ring of veracity. It would take a very earnest skeptic to doubt an advertiser who says that he has examined and tested 134 formulas before choosing the one for his product or that every machine is subjected to 21 separate inspections before it is released from the shipping department. To mention specific names implies that they are worth mentioning. The purchaser may not know that Alicant almonds or Honduras mahogany has any superiority over any other kind, but the fact that the advertiser names the variety, suggests that it is superior. (Specific statements are also more vivid and interesting, but here we are concerned only with their power to convince).

Scientific Construction Evidence

The copy-writer does not always have a wide array of evidence to choose from. He should, however, know the various kinds that can be used and appreciate something of their relative values. The most obvious kind of evidence is that of scientific construction. The advertiser tries to prove that his article is good because of the principles, methods, or materials that enter into it. This automobile tire is built of ropes three times as thick as

¹ P. K. Marsh, "Old Man Specific," *Printer's Ink*, February 13, 1919.

ordinary cords, each embedded in rubber so as to eliminate friction by rubbing. This inner tube is built in a curve so that inflation expands the walls evenly at all points. This self-filling fountain pen draws in the ink by pump action, and as the barrel is entirely filled, it holds more ink than pens that contain a rubber sac.

Construction evidence is a favorite for many reasons. It is easy to secure, and in the case of a new article there may be no other evidence available. Then too, if the feature of construction is patented and constitutes a real superiority, it may be the strongest possible evidence and the one that will most sharply differentiate the article from its competitors.

Scientific construction evidence, however, has several weaknesses. First, it is likely to result in manufacturer's copy and fail to make use of the user's viewpoint. Even when the special construction is such as to give a real service, and when it is presented from the service viewpoint, a large proportion of consumers are less interested in knowing that an article is so constructed that it *ought* to give good service than they are in knowing that it *does* give good service to present users. Second, the feature of construction may be one that the average user cannot readily understand or appreciate. This difficulty may in some cases be lessened by using a familiar analogy to explain the principle. Thus, one manufacturer whose product made use of the principle of centrifugal motion explained the principle by the illustration of a boy swinging a pail of water about his head without spilling a drop. By such ingenious methods scientific construction can sometimes be explained in an interesting and intelligible way. At best, however, there is always the danger that the housewife considering a washing machine will get only a hazy idea of the merits of different makes by the

explanation of the mill-race principle, figure 8 principle, cataract principle, or the suction principle. Scientific construction evidence is probably most effective when the audience is selected and technically trained.

Under the heading of scientific construction we may classify any facts that have to do with the production of the article. Sanitary tiled kitchens, carefully manicured employees, inspectors that have been on the job for twenty-five years, laboratory analysis, even machines used in construction, are all possibilities. One manufacturer showed a stone wall built of grindstones that had been worn out in the production of his tools. Another told of a testing machine busy throughout the year in grinding up tires so that by comparison of different compositions the maximum durability might be secured. There is, of course, some danger that this practice of describing factory processes may be carried to absurd extremes, as in the case of the bean canner who told of the college education of his chefs and the number of tin cans he used every year.

Performance Evidence

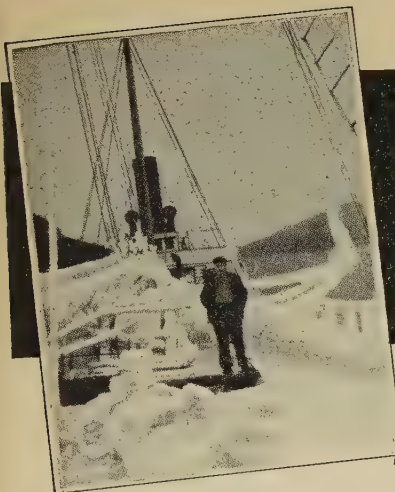
An important class of evidence consists of records of performance of the article in actual use. These records are most convincing when made by regular buyers and users under ordinary working conditions, because these most effectively give the consumer's viewpoint. Staged contests, such as races and endurance runs, are slightly less satisfactory, because in most cases the average consumer does not expect to meet the same conditions in his own experience. If, however, the conditions are similar to those he faces, such as a trip across the continent by a stock car, the performance may be almost as good evidence as that secured from the disinterested user. Records of

performance have added interest value and somewhat greater convincing power when they are made by some user who is well-known and in the public eye at the time the advertisement is inserted.

Some manufacturers systematically collect records of performance. The Franklin car secured from thousands of users mileage records from which they made up an average. Manufacturers of batteries and of tires have cited instances of long service from their brands and asked other users to contribute records of their experience. Sometimes one advertisement of this kind sets the ball rolling, and the manufacturer is able, by voluntary contributions from other users, to secure enough records of service to last throughout a whole series of performance advertisements.

A contest may be conducted to secure evidence. The Valspar advertisement on page 87 is an example of performance records and testimonials secured by this means. The Rubber Association of America was notably successful in securing photographs and stories of the early sad experiences of motorists with pneumatic tires before they had reached their present state of perfection.

Both these methods are usually better than manufacturing the evidence, though properly manufactured performance evidence—that is, under unbiased outside supervision—is strictly legitimate. In the automobile field the practice of manufacturing evidence in this manner is especially common, but it is found in other fields as well. After an important golf tournament, for example, some manufacturer tells us gleefully what ball the winner used. Naturally he does not reveal the inducements that may have been offered the contestant to get him to use this particular brand of ball. It is, however, part of the sales policy of many manufacturers to pave the way for



Valentine & Company,
Prize Contest Dept.,
456 Fourth Ave.,
New York City, N. Y.

Seattle, Wash.
March 1st, 1928.

Dear Sirs:

The following - My story to be entered in your contest -

Leaving her way in a blinding blizzard in the Gulf of Alaska, February, 1927, our steamer was buffeted about for two blither cold days. Every sea taken aboard covered our ship with a coating of ice. Salt spray from immediately upon contact with ship's bowings, spars and deck fittings. This, together with her heavy cargo of ore, gave our plight a serious aspect. Slow to respond to the wheel, with the always imminent danger of piling up on a rocky and unfrequented shore, our pilots managed to risk an entrance into a narrow strait where the listed ship was hove to.

To bring her on an even keel, it was necessary to use live steam on the Valpar's deck house and deck fittings to remove the thick coating of ice. The steamer emerged from her ghastly shroud as shiny and spick and span as ever, proceeding on her way. A week later at her discharging dock, Valpar stood the test supreme of being constantly for three days subjected to the powerful corrosive fumes of the smelter furnaces, which had discolored all other varnishes previously, after which our ship returned to her loading dock as bright and clean as if just off her builder's ways.

Oliver D. Greenway,
8807 Woodman Ave.,
Seattle Wash.

PS -

And swarmed snakes of our steamer while here to in the ice of Cape Mueser, Alaska, while process of removing ice was in progress

The Valspar Prize Winner!

Here's the letter that won first prize in the Valspar \$5000 Contest. And a thrilling tale it tells, with its narrative of stormy seas and a menaced ship.

Could any chemist, devising laboratory tests for Valspar, ever have conceived an experience so gruelling as the one recounted here?

Think of the tests this superlative waterproof varnish stood—first, frozen under sleet and ice, then subjected to the blistering heat of live steam.

And as though these were not enough, a three days' exposure to the

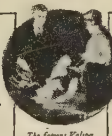
corrosive fumes of the smelter furnaces!

Never has there been any question of Valspar's ability to withstand water, steam, oil, acid and hard wear. Each test endured merely adds further evidence of Valspar's superiority.

And this wonderful endurance, combined with its beauty and ease of application, makes Valspar the supreme varnish for every household use—indoors and out.

Don't forget that Valspar is also made in a wide variety of beautiful colors—Valspar Varnish-Stains and Enamels.

Largest Manufacturers of High Grade Varnishes in the World



The famous Valpar
beating water test

This Coupon is worth 20 to 60 Cents

VALENTINE & COMPANY, 456 Fourth Ave., New York

I enclose dealer's name and stamps—20c apiece for each 40c sample can checked at right. (Only one sample of each product supplied at this special price. Print full mail address plainly.)

Clear Valspar . . . ☐

Valspar Enamel . . . ☐

State color

Valspar Stain . . . ☐

State color

Dealer's Name _____

Dealer's Address _____

Your Name _____

Your Address _____

City _____

S. E. P. 1-10-28

PERFORMANCE AND TESTIMONIAL SECURED BY PRIZE CONTEST.

securing performance evidence by inducing leading contestants in races and other competitions to use their equipment.

Testimonial Evidence

Testimonial evidence is composed of the statements or opinions of people regarding a product. This is best when it comes from users who are well-known, and who have a reputation not only for veracity but also for expertness in the field. The testimony of a user is likely to be more convincing than the assertions of the manufacturer, because it seems to come from an unbiased source and it always has the consumer's viewpoint. It is true, of course, that some testimony is intrinsically worthless, because it is bought and paid for. Manufactured evidence of this kind is not only unethical but is valueless in convincing intelligent people. Unfortunately, the testimony of prize fighters for medicines and tonics and of moving picture actresses for cosmetics still has the power to convince a large percentage of the unintelligent and unsophisticated. Although the unethical use of testimonials has tended to bring them into disrepute, they are still valuable for almost any kind of article, provided they come from sufficiently expert authorities of unimpeachable reputation.

A variation of testimony evidence consists of names of users, even though their opinion is not given. One of the most effective methods of proving the value of a motor truck, for example, is to give lists of users who have large fleets of the same make and who have been adding to these fleets year by year. Repeated purchases by the same user is as eloquent an expression of his opinion as anything he could possibly say.



Mr. Wells writes:

July 22, 1921.

"I am glad to take this opportunity to tell you of my complete satisfaction with this machine. It is exactly the typewriter for an author like myself. It is so light and small that it can be taken anywhere, and it is so sound and fool-proof that it is always in good condition. * * I have needed a typewriter for years, but I could not find anything sufficiently portable, hardy, willing and easy, until I discovered Corona."

H. G. Wells.

Coronatyped!

With Corona's help, H. G. Wells has written the story of the human race — "The Outline of History" — and achieved a literary masterpiece. You, too, can hasten your success with this wonderful, modern writing machine.

CORONA helps men to success because it enables them to put their thoughts on paper swiftly, clearly, legibly, *anywhere and any time.*

Corona is so light and so compact that it can and does travel anywhere — yet it is so sturdy that it practically never gets out of order.

Why Corona is the most trouble-proof of all typewriters

Mr. Wells says, "Corona is so sound and fool-proof — it is always in good condition."

And this is the reason: Corona was designed from the beginning as a *portable* typewriter. It is by far the simplest of all typewriters, so there are fewer parts to get out of order. And its sturdiness has stood the test of sixteen years of actual use.

Send for the free booklet

It is full of the actual experiences of men and women whom Corona has helped to success in many lines of endeavor.

You will find inspiration and helpfulness in these personal experiences — and suggestions for increasing your own output and income with this little Personal Writing Machine which is private secretary to so many famous people.

Facts about Corona
Weighs only 6½ pounds, folds and fits in a neat carrying case. Costs \$55 in easy payments—\$50 cash. The free booklet gives full particulars.



Mail this Coupon

For Booklet No. 17, which tells how Corona has helped others to increase their output and income. Also details of our liberal easy payment plan. Address Corona Typewriter Company, Inc., Groton, N. Y.

CORONA

The Personal Writing Machine

REEL U.S. PAT. OFF.

Built by

CORONA TYPEWRITER CO., Inc.
117 MAIN STREET GROTON, N. Y.

Name

Address

THE MODERN STYLE OF TESTIMONIAL.

Test Evidence

The fourth class of evidence, and in many respects the strongest of all, is that which the prospect can obtain for himself through a trial or test of the article. One leading tooth paste built up its business from small beginnings by offering a litmus paper test for acid mouth and a free sample of tooth paste, by which people could see that the acid condition was counteracted. A manufacturer of shot-gun shells offered three shells free to be tested for hitting power, speed, and waterproof quality. Many wise advertising men believe that no other proof can be so strong as that which the prospect can obtain when he has a sample in his hands. Obviously, there are some objects which cannot readily be sampled. A reasonably satisfactory substitute is to sell such an article on a guarantee basis. In any case, the money-back-if-not-satisfied guarantee is an important method of clinching an argument. It is doubtful if mail-order business could be conducted successfully without it.

The value of these different classes of evidence depends to some extent upon the type of reader addressed and upon the policy of competitors. It also depends partly upon the relative importance of interest and of proof. Where proof and proof alone is considered important, tests and records of performance are usually chosen. Where a greater degree of human interest is desired than is to be found in cold figures and facts, testimony may be preferred.



A rope 1000 pounds stronger than government standard

ONE thousand pounds more strength than the government standard for one-inch rope—

An average of 9200 pounds breaking strength instead of 8200 pounds required by government standards—

That is what you get when you buy a one-inch H. & A. "Blue Heart" Manila Rope.

—In every instance, and in every size, a rope whose ability to exceed the United States Government standard of strength is guaranteed.

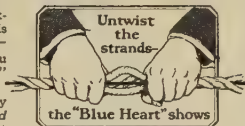
And longer wear

And, moreover, a rope that will outwear ordinary ropes. One that throughout its long term of service will resist water and weather, remain flexible, smooth-surfaced and easy to handle.

Yet, H. & A. "Blue Heart" Manila Rope costs no more than other brands of nearly the same quality.

Remember, you can't tell what's in a rope by looking at it. Some fibres, whether manila or substitute fibre, appear to be of better quality than they actually are. Even manila varies in strength through a number of distinct grades. But there is a

way you can be sure of getting extra strength and long service.



Untwist the strands

Running lengthwise through the center of every foot of H. & A. "Blue Heart" Manila Rope is a small blue cotton thread—the "Blue Heart." Grasp any rope and untwist the strands. If you find in the center the "Blue Heart" trade mark, you will know you have genuine H. & A. "Blue Heart" Manila Rope—guaranteed to exceed the U. S. Government Standard. (See guarantee.) When you want a safe rope for any purpose, look for the "Blue

Heart" that guarantees long wear and excess strength.

For other tasks where a high grade sisal rope is wanted, use the best—H. & A. "Red Heart" Sisal Rope, carefully spun from selected sisal fibre by the same skilled rope makers.

A rope for every use

Whatever may be your use for rope, there is an H. & A. brand of cordage that will exactly meet your requirements. Ask for it at hardware stores, farm implement stores, builders' supply dealers', mill and mine supply houses, etc. If you do not know where to get it in your vicinity, write us and we will see that you are supplied.

GUARANTEE!

H. & A. "Blue Heart" Manila Rope is guaranteed to equal the yardage and exceed the breaking strength and fibre requirements of the U. S. Government Bureau of Standards. Any H. & A. "Blue Heart" Manila Rope found to be not as represented will be replaced.

TO DEALERS: The H. & A. Brands of Rope are sold to the trade through the usual jobbing channels. If you are not yet supplied, write us for complete information.

THE HOOVEN & ALLISON COMPANY

"Spinners of fine cordage since 1869"

XENIA, OHIO



H&A "Blue Heart" Manila Rope

EVIDENCE OF TESTS AND GUARANTEES.

CHAPTER VI

THE STYLE OF REASON-WHY COPY

The Copy-writer's Task

Facts are the basis of all good reason-why copy, as they are of every good argument. The stronger the evidence is, the greater the probability of securing a conviction. But much depends upon the presentation. It is the problem of the copy-writer to insure, so far as is humanly possible, that his argument shall be read, and that its logic shall be convincing.

His problem is far more difficult than that of a lawyer who submits a brief to a judge or pleads before a jury. Those who render judgment in a law case are supposed to be unbiased, and at any rate, have no financial interest in the outcome. Moreover, they are so few in numbers that their prejudices can either be avoided or removed by the skillful pleader. Best of all, they are compelled to listen. But the copy-writer has to deal with a large unseen audience; he has to win and hold their attention against competing attractions; he has to overcome their preconceived opinions; and if they award judgment in his favor, they not only spend their money for the product but also pay the costs of the case. This, of course, does not mean financial loss, because the buyers expect service of greater value than the money they part with; nevertheless, the natural human aversion to the expenditure of

money tends to make the prospect the advertiser's opponent.

In spite of all these difficulties, the problem can be solved. Many great businesses have been built up with the aid of reason-why copy. It is one of the easiest of all kinds to master. Any writer with a logical mind and a reasonable command of English can do it. This fact explains why it is discussed in this text before taking up human-interest copy, which is apparently more elementary, but actually more difficult.

Massed Evidence

One of the first questions to be determined is the amount of evidence to be used. This depends not only upon the amount that is available but upon the general plan of campaign. In a mail-order advertisement where the object is to secure immediate response, it is often desirable to cram the copy full of facts. If the reader is unwilling to read so much material, he is not a sufficiently good prospect to be ready to purchase the article or to seek more information about it. On the other hand, if the advertiser is conducting his campaign mainly for good-will, he may prefer to give his proof in homeopathic doses that the average reader can digest. In advertising, as in war, a patient "nibbling" process may accomplish more in the long run than a frontal assault. A rapid series of fact advertisements, such as is sometimes used in newspapers, is appropriately called a "shrapnel campaign." (See page 305.)

Even in good-will campaigns, an advertisement may contain "massed evidence"; that is, a large collection of facts of the same sort with little explanation or comment. It may summarize a series of individual reason-why advertisements that have previously appeared. It may

review the noteworthy performances of a year in the company's history. Thus, one spark plug advertisement is headed "Outstanding A. C. achievements for year 1919" and contains seventeen pieces of performance evidence grouped in classifications: Road Racing; Speedway Racing; Automobile Time Trials; Dirt Track Racing; Power Boat Racing; and Aviation. Such an array of proof is impressive to the casual reader by its very bulk, and the "fan" may study closely the performances in his particular field. Copy of this kind, however, does not have much general interest, and it performs only one of the sales functions.

Massed evidence in the form of testimonials is more useful. They have the consumer's viewpoint and are less likely to suggest the manufacturer's boasting. They are human and intrinsically interesting. The names of some of the signers are likely to be familiar. Moreover, the testimony may contain practically everything the advertiser himself could say about his product and may thus perform more than one of the sales functions. Occasionally a complete appeal is ingeniously constructed out of the testimony of users. One piece of Packard copy is composed entirely of quotations, of which the following is an extract:

"Never cost me a dollar for mechanical replacement."

"Handles perfectly."

"Eighteen to twenty miles per gallon."

"Starts very quickly in coldest weather."

"Never experienced such pleasure behind a wheel."

"17,000 miles and I have not had to have the carbon cleaned."

"Single-Six is a better investment for the average man."

"Handles wonderfully. Takes all hills on high with ease."

"Easiest riding car I have ever owned."



Larger face makes it easier to strike the nail.



Shorter neck gives better balance. Weight in a chunk right back of face gives driving force.



Sharp bend of claws gives greater leverage. Short split of claws pulls nail easier.

Let these fifteen carpenters tell you what hammer to buy

Carpenters wrote this advertisement. Each man's statement is identified by number.

- 1—George S. Phinney, Bangor, Me.
- 2—George Sholton, Cacey, Kansas
- 3—J. F. Partlow, Louisville, Ky.
- 4—A. H. LeFavre, Arkansas City
- 5—P. W. Jones, Concord, N. H.
- 6—O. M. Hightower, Hannibal, Mo.
- 7—Louis Atwater, Bridgeport, Conn.
- 8—O. F. Palmer, Cedar Falls, Iowa
- 9—Daniel D. Parish, Cumberland, Md.
- 10—M. C. Thomas, Birmingham, Ala.
- 11—H. W. Sashorn, Augusta, Me.
- 12—O. R. Todd, Ashtrida, Ohio
- 13—Phil F. Henkel, Washington, D. C.
- 14—Wiley H. Sims, Anneton, Ala.
- 15—Norman O. Danvers, Augusta, Me.

"I HAVE used a hammer forty years and the Plumb suits me the best of any.¹ It has the right weight, heft, swing and feel.² The larger face puts the weight where it is needed—a real improvement.³ The shorter neck gives better control of the face and makes a better balanced tool.⁴

"The sharp bend of the claws gives greater leverage and pulls the nails out easy.⁵ The shortness of the claws prevents the tips from breaking off; it adds strength to the hammer.⁶ The short split of the claws pulls a light nail out further before the face hits the wood.⁷ The short claws let me get into close places and pull any nail—head or no head.⁸

"The handle is shaped so it rests easily in the hand and balances better.⁹ As an all-around tool I have never seen it excelled.¹⁰ It is the best feeling hammer I ever had in my hand¹¹—an A-No. 1 hammer all the way through.¹² I have shown my Plumb to more than fifty other carpenters and can't find one who doesn't like it.¹³ It is the easiest-working hammer I ever used.¹⁴ The Plumb hammer is designed to give the finest possible service. The Plumb Take-up Wedge saves me the trouble of rewedding the handle."¹⁵

Your hardware dealer will give you the same advice as the carpenter: Let your next hammer be a PLUMB. Look for the red handle, the black head and the name Plumb. The color combination that distinguishes Plumb tools is protected against imitation by registration as a trade mark in the United States.

Plumb hammers, hatchets, axes, files and sledges last longer and do better work. "They're worth more," of course!

Plumb hammer \$1.50 (except in Far West and in Canada).

FAYETTE R. PLUMB, Inc., Philadelphia, U. S. A.
Factories, Philadelphia and St. Louis Established 1856

Foreign Branches and Representatives.
Sydney Wellington Melbourne Brisbane Manila Johannesburg
Sao Paulo Montevideo Santiago Buenos Aires



THE CONSUMERS WROTE THE COPY.

Some of the value of this as readable copy is lost by the lack of coherence. It requires an almost infinite amount of patience to construct a mosaic of testimonial sentences that will progress smoothly and logically. However, it can be done, as is shown by the Plumb advertisement on page 95.

Performance evidence is often massed into a set of average figures. Automobile manufacturers have computed gasoline mileage, length of life, upkeep cost, and the like from the records of users. The resulting statistics, however, are rarely interesting enough to compose the entire advertisement. More often this massed evidence is used in about the same way as a single performance or other fact. A Hupmobile advertisement begins with the statement,

"For 117,353 Hupmobiles in use in 1922—hundreds of them eight years old, and more—the cost for repair-parts reached the remarkably low level of \$15.33 per car."

The bulk of the copy consists of comments and interpretations by the manufacturer, leading to the conclusion that "*it pays to own a Hupmobile.*"

Logical Reasoning

The great majority of reason-why advertisements contain something besides evidence. This other material may be in various forms—explanations, assertions, questions, exhortations—but for convenience it may all be designated as *conclusions*. It is the proposition that the advertiser is trying to establish in the reader's mind, the Q. E. D. of his theorem.

There may be a great deal of talk and only a little fact. If so, the copy is dangerously near the variety known as assertive, which is intrinsically the weakest of all copy.

However, a substantial body of geometry rests upon the single axiom that a straight line is the shortest distance between two points, and similarly, a manufacturer may base many claims of merit upon one single fact of superior mechanical construction. To establish his claim, he needs the same inevitable logic, the same progress from cause to effect, that distinguishes Euclid.

It is commonly complained that people do not think. Certainly a great many fallacious arguments, in advertising and elsewhere, seem to accomplish their objects. This, however, is no excuse for the copy-writer. He must be a logical thinker. He need not study formal logic with its syllogisms and major and minor premises and fallacies, but at least he should be able to trace an effect to its cause and a cause to its effect. And he should be able to present that train of ideas so that his reader will follow it. His facts and his conclusions must not be confused; they must be arranged in orderly sequence.

Inductive and Deductive Order

The two most useful orders of arrangement are the inductive and the deductive. In the inductive order the facts are presented first, and then the conclusions to which these facts lead. Its characteristic connective is *therefore*. In the deductive order a general assertion is made, followed by the facts which prove or illustrate its truth. Its characteristic connective is *because*.¹ The Hupmobile

¹It will be noted that the deductive order does not necessarily involve the process of deduction as recognized in formal logic. Syllogistic reasoning is very rare in advertising copy. Occasionally an advertiser rests his specific claim of superiority upon the application of some accepted general truth. More commonly he claims a general superiority for all his products and justifies it on the ground of the facts established by representative specimens. This process is induction, regardless of the order of presentation, but it is convenient to apply the term *inductive order* only to reasoning that leads from the particular facts to the general truth. Conversely,

advertisement referred to above was inductive. Boiled down to the essence, the argument was as follows: The average yearly cost for repair-parts is only \$15.53 for a Hupmobile; therefore it pays to keep a Hupmobile. In the deductive order the argument would have been: It pays to keep a Hupmobile, because the yearly cost for repair-parts is only \$15.53.

Both orders are logical and both have their advantages and disadvantages. The deductive order is the simpler to handle. It is almost necessary when the evidence is of scientific construction, because otherwise the copy would have the factory viewpoint rather than the service viewpoint. Since it begins with some claim of superior service, such copy has some general publicity effect upon those who merely glance over the advertisement without reading the copy through. A series of deductive advertisements has all the advantages of a series of general assertions which win belief by repetition and the further advantage that a single advertisement may convince the person who reads it through. This type is consequently preferred by most advertisers for newspaper copy and for general magazine advertisements that aim to reach a wide audience.

The inductive order of presentation is more convincing. It is less likely to arouse antagonism, and the facts are less likely to be challenged; it makes a much more scientific impression and is less suggestive of bias. Where the audience is carefully selected, and composed of intelligent or scientific people, especially technical men, this order is usually preferable. The chief disadvantage is that the

it is convenient to apply the term *deductive order* to reasoning that leads from the general truth to the specific facts, whether these are consequences or causes.

reader may not get far enough to reach the conclusion and the evidence alone may not have much publicity value.

The Beginning

The choice between the inductive and the deductive order is often determined by the necessity of having a good point of contact. Facts that are closely related to something in the reader's stream of thought make an excellent beginning for the copy. When some spectacular exploit, like the first transatlantic crossing by airplane or dirigible, is in the public eye, the manufacturers of articles that shared in the credit for this performance naturally use inductive copy. Thus, Socony tells us that "Socony took her home." A. C. spark plugs declare "They carried Roland Rohlfs to the Roof of the World." Delco quotes Gar Wood: "Performance of Delco electrical equipment helped to bring back Harmsworth trophy to America." Soon after the opening of the baseball season in 1923, Johns-Manville published a timely piece of inductive copy, beginning:

"Safe!

The new Yankee Stadium is fire-safed with
Asbestos Roofing."

Evidence that makes a point of contact with some temporary interest is perhaps most valuable, but any performance that is dramatic and spectacular can be effectively used at the beginning of reason-why copy. Thus we have "Velie Conquers the Grand Canyon"; "Marvelous Record made by Studebaker Big-Six—475,000 miles in every day service"; and "On January 21st (1921) the Paige, Daytona Model, 6-66 broke every stock-car record for speed when it covered a measured mile in 35.01

seconds—a speed of 102.8 miles an hour.” Of somewhat the same type is the Armco advertisement beginning, “General Hooker used this car in the Civil War.” Many other advertisers likewise have used inductive copy beginning with some fact that has enough intrinsic interest to secure the attention of the public.

Testimonial evidence is particularly well adapted to inductive presentation, if the signer is a person of any prominence. The public is more interested in human beings than in things. Every celebrity has a following of admirers who read his (or her) statements with respect—and sometimes with absolute belief. But the important thing is that they do read, and thus give the advertiser a chance to deliver his argument. The same principle applies to performance evidence, when the user whose performance is cited is well-known to the public; for example, General Pershing, Charles M. Schwab, Bush Terminal, the Woolworth Building, or the Western Union Telegraph Company. An unusually interesting example of this type is the Berling Magneto advertisement headed “Why the Locomobile selected the Berling Magneto.” The accompanying picture showed General Pershing’s Locomobile at Versailles, with the General in conference with Premier Clemenceau.

Scientific construction, as already suggested, does not lend itself well to the inductive order. In rare instances, the basic principle involved may make a good point of contact with the reader, if presented in some familiar form. This makes it possible to follow the expository order from the known to the unknown, from the simple to the complex. A manufacturer of tire valves has used an explanatory series, each beginning with some simple illustration of the difficulty of confining air.

One shows the toy balloon pierced by a pin. Another

THE STYLE OF REASON-WHY COPY 101

points out that it is easier to cage a lion than to confine air. Most interesting of all, perhaps, is the one picturing a man with his cheeks puffed out. As this is a test anyone can perform without any apparatus, it naturally drives home the point by the most effective means—the evidence of one's own experience. The beginning of the copy read as follows:

Air wants to get OUT!

Air fights confinement. Puff out your cheeks as far as you can. In a few seconds those strong cheek muscles, with which you can chew gum for hours, will be tired from retaining the extra air pressure.

Air under pressure is an active, elusive prisoner, hard to hold. It is ever on the alert to escape, to rush out. Under too great pressure it will literally burst the walls that seek to retain it.

Occasionally some reference to the construction feature may be placed in the head line, as "This Ingenious Brush works like human fingers"; the text, however, is likely to begin with a statement of the service the article gives. After all, the buyer's interest centers in the benefit he will derive, and copy beginning with a promise of benefits is likely to make a good point of contact.

Copy that begins with an emotional appeal almost always uses the deductive order for the argument that follows. The usual procedure is to awaken the reader to a realization of his need; then prove that the article will fill his need better than something else. The following piece of copy illustrates:

WHERE FIRE IS ALL
IN THE DAY'S WORK

Fire is an ever present danger in the Iron and Steel Industry. The wide-spread use of fuel oil has increased

the hazard of molten metal and burning coal and coke. High voltage electric equipment has added to the risk. The use and storage of benzol, gasoline and other inflammable liquids, together with the manufacture of by-products of a highly inflammable nature, make the chance of fire even greater.

Ordinary fire-fighting methods proved inefficient and ineffective in combating fire in this great industry. A newer and surer method was sought and found—the Fire-foam method.

Firefoam is fatal to fire—even blazing oil. It puts out fire by quickly smothering it. Firefoam coats and tenaciously clings to every surface it touches. It floats on highly inflammable liquids. It is absolutely harmless to life and property.

When released, Firefoam expands eight-fold. There is nothing else like it in principle, in action or in effectiveness on fires. It assists in lowering insurance rates.

Among the users of Firefoam in the Iron and Steel Industry are:

American Steel and Wire Co.	Jones and Laughlin Co.
Bethlehem Steel Co.	Lackawanna Steel Co.
Carnegie Steel Co.	Republic Iron and Steel Co.
Illinois Steel Co.	Youngstown Sheet and Tube Co.

Firefoam was adopted by these industrial leaders as a matter of sound business. It safeguards both life and property. For the same reason, Firefoam protection should be in every factory, building and home. Send at once for literature.

The Foamite Firefoam Company offers a complete engineering and inspection service, which includes unbiased recommendations as to the type of fire-protection equipment best suited to the individual risk.

FOAMITE FIREFOAM CO.

The appeal here is not highly emotional. The writer's purpose is evidently to reach those who are already awake to the dangers of fire; these he tries to convert to the use of his particular form of protection. A later chapter will discuss the kind of copy in which the emotional appeal dominates.

Proportion

The majority of general magazine advertisements are partly pioneering and partly competitive, partly action and partly good-will, partly human-interest and partly reason-why. The question of proportion is therefore of concern to the copy-writer. He needs to be watchful to prevent the less important elements from occupying too much of the space. The emotional appeal at the beginning may help him to get the reader's attention and interest, but if he continues it too long, he will almost certainly weaken the effect of the proof that follows.

During the course of a long campaign there may logically be a gradual change in the proportions of human-interest and reason-why. A bookkeeping machine made the keynote theme of its campaign the idea of taking business "out of the shadow of the pen." This idea was somewhat emotionally presented in the early advertisements of the series, with a vivid picture of the errors, confusion, and extra cost of pen-kept accounts. Later advertisements concentrated upon the experience of different companies in various lines of business that had been taken "out of the shadow of the pen." As a campaign progresses, it may properly lay less stress upon creating desire and more upon convincing.

Good proportion also demands that copy should not waste the reader's time with statements that are obvious. The ideas, if not strictly new, should at least be fresh and

interesting. Much of the effect of good evidence may be lost if it is accompanied by threadbare comments like "best on the market," "supreme in durability," "worth your while to investigate," and "maximum of efficiency." The following piece of copy shows unusual restraint—yet even here the last paragraph could have been pruned of the words "unique and overwhelming" without loss of emphasis:

OVER 90% OF ONE MILLION
STILL IN SERVICE

Since delivering their first car, early in December, 1914, Dodge Brothers have manufactured and sold one million motor vehicles.

Over 90% of all these cars are still in active service.

This striking fact stands alone—a unique and overwhelming tribute to the principles and methods responsible for a product of such enduring worth.

The copy on page 105 might seem, at first glance, to be poorly proportioned, in that only a part of a paragraph is devoted to the advertised product. But the advertisement is partly institutional, and the almost reverential tone of the copy would be seriously disturbed by any lengthy discussion of the merits of the product. Moreover, the fact that the product was used in this memorial is all that need be stated; everything else is implied.

The Ending

Both the Dodge and the Armco advertisements illustrate one good type of ending for the reason-why advertisement; that is, no ending at all. The writer has said his say, and stops. To be sure, he ends with an idea that



There Was a Man Named Lincoln

So that we shall remember the kind of man he was, the Lincoln Memorial stands in Washington.

So that our children's children may never forget how much *this* America is *his*—grown, developed, and glorified—this monument will endure for generations.

Simple, strong, essentially *true* (as truth is expressed in architect-

ture), it typifies the man whose memory it perpetuates.

Among the materials chosen for this lasting memorial were 17,000 pounds of "Armco" Ingot Iron to frame the skylights. By holding off the rust that destroys, this iron will add its share to the many years that the memorial will say to the world, "There was a man named Lincoln.

THE AMERICAN ROLLING MILL CO., Box 335, Middletown, Ohio

ARMCO TRADE MARK **INGOT IRON**
Resists Rust



THE EVIDENCE IS SUBORDINATED.

deserves emphasis, and in the case of the Dodge advertisement with words—"enduring worth"—that he would like to have re-echo in the reader's mind.

A more common type of ending is the exhortation. "Write for full information." "See your dealer." "Ask for a demonstration." "Try one today." In action advertisements the command needs to be amplified and made more specific. Usually it is accompanied by some inducement such as the offer of a booklet or a sample. Example:

Send the coupon for a 10-day tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become white as the film-coats disappear.

One week will convince you with results you will never forget. Cut out the coupon now.

A third type of ending is the suggestion. This does not command the reader to do anything, but implies that it would be advantageous for him to take some action. It may be only a statement that applies the argument to the reader. For example: "You, too, can rely on them"; or "They will serve just as faithfully in your less exacting service." It may be a suggestive invitation: "A copy of the Tarvia booklet will be sent to any address upon request"; "A post card request will bring our full booklet," or "The Companies Timken Keeps will be sent free postpaid on request."

Many advertisers like to end the text with their slogan, although the more usual practice is to make the slogan a part of the display. There is an advantage, however, in making the final sentence a pithy epigrammatic assertion that is worth remembering and so well expressed that it will be remembered. Examples:

"Good mechanics say of Plumb hammers 'They're worth more.' "

"Anything that's worth varnishing is worth Valsparring."

Advertisements in a series normally tend to have a standardized ending. The object of them all is much the same, and there is no need for the variety and freshness that beginnings must have in order to get attention. The old-fashioned method was to insert, toward the close, a paragraph of "standing detail" in small type. This frequently was a catch-all of facts about designs, prices, and other useful information, with warnings against substitutes, directions for identifying the genuine brand, and a lot more that the manufacturer considered essential to the success of his campaign. This method is still used to some extent, but experts generally recognize the unwisdom of expecting too much of the reader. It is better to confine the standing details to fewer ideas and express them more emphatically.

Matter-of-fact Style

A reason-why argument may be presented in many different styles—almost as many, in fact, as human-interest appeals. There is not, however, the same need for distinctiveness. It is usually enough to have expression that is clear, correct, and concise, and a tone that is suitable to the product and the audience addressed. For convenience of analysis, we may recognize four main types of style: the matter-of-fact; the hammer-and-tongs; the sales-talk; and the dramatized-fact. Among them, of course, there are an almost infinite number of gradations.

The matter-of-fact style is found chiefly in inductive copy. The writer is strictly impersonal in his attitude. In effect he says: "Here are the facts and the conclusions.

64,800 Slams that were boosts

Six rival steel filing cabinets were placed in a row

A drawer in each cabinet was filled with a typical load of correspondence. At a signal the drawers were pulled out and slammed shut mechanically 16 times a minute until put out of commission. There was a test of cabinet construction, strength of frame, strength of drawer and slides!

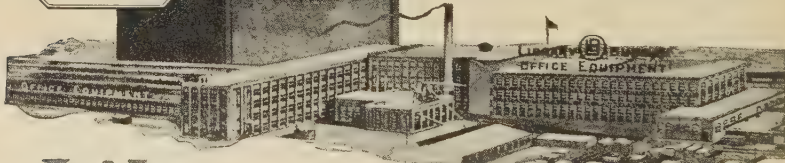
In 58 minutes cabinet No. 1 broke down. As the hours went by one cabinet after another developed some fundamental weakness. Thirty-six hours after the start there were just two survivors. At the 36,245th slam—37 hours and 42 minutes after the start—one of these broke down.

On went the winning cabinet, until, finally, after 67½ hours—representing years of office abuse—it quit on the 64,800th slam—almost double the nearest record.

Literally, every one of the 64,800 slams was a boost for the "Aristocrat", the new L.B. Steel file. An exclusive L.B. process makes this cabinet as rigid as if forged from a single piece of metal. Yet the drawers slide, as if upon air cushions, at the mere touch of a finger. Slam them shut—they cannot rebound—an ingenious automatic catch prevents.

The steel muscles of the "Aristocrat" are concealed in a design of stately simplicity; a finish of rare beauty. Bronze handles gleam against a rich background of olive green or grained mahogany, own brother to the African wood itself.

You can have the L.B. "Aristocrat" at the price of ordinary steel files. It is on display at our offices. Or write for booklet, and for information on the Six Big Divisions of L.B. Service listed in coupon below.



Library Bureau

Boston New York Philadelphia
Chicago London
Branch offices in 46 American cities.
Consult your phone book.

Plans Makes Installs

Card and filing systems - Cabinets - Supplies

Factories: Cambridge, Mass.
New York, N. Y.
Chicago, Ill. Ilion, N. Y.
London, Eng.



Coupon to

Library Bureau,
Cambridge, Mass.

Send me free Catalog No. 707
"Steel card and filing cabinets". Please send me also literature on subjects checked:

1. Special Service

- ☐ Analysis
- ☐ Indexing
- ☐ Statistical

2. Specialized Departments

- ☐ Bank
- ☐ Government
- ☐ Insurance
- ☐ Library
- ☐ Schools of Filing

3. Filing Systems

- ☐ Alphabetical
- ☐ Geographic
- ☐ Numerical
- ☐ L.B. Automatic Index
- ☐ Subject
- ☐ The Russell Index

4. Card Record Systems

- ☐ L.B. Sales Record
- ☐ L.B. Stock Record
- ☐ L.B. Card Index
- ☐ L.B. Visible Record File

5. Cabinets—Wood and Steel

- ☐ Card index cabinets
- ☐ Card index trays
- ☐ Counter-height units
- ☐ Horizontal units
- ☐ L.B. Card record desks
- ☐ L.B. Record sets
- ☐ Ledger trays
- ☐ Transfer units
- ☐ Unit shelving
- ☐ Vertical units

6. Supplies

- ☐ Cards
- Over 1,000 styles of plain index and stock forms
- ☐ Folders
- L.B. Reinforced folders
- Plain and tab folders
- ☐ Guides
- Plain, covered, cellulosid.
- Removable label guides
- Metal clip guides

My Name _____

Firm Name _____

Address _____

MATTER-OF-FACT STYLE (SLIGHTLY DRAMATIC).

Use your own judgment." Necessarily he must be painstakingly exact in his statements. There are no round numbers or rough approximations. There is little color of interpretation, and no introduction of emotional appeal, except possibly a brief exhortation at the end. This style is particularly useful in appealing to business men, and others who are accustomed to making their own decisions. The following is a good example :

DITTO SAVES THIS FIRM

9.41 Cents Per Order—
\$4,306.68 a Year!

By using Ditto, the Wolff Manufacturing Company of Chicago, well-known manufacturers and wholesalers of plumbing wares, averages annual cash savings of \$4,306.68, or more than 9 cents on each order.

With Ditto, Wolff's cut the former copying force in half—reduced errors to a minimum and greatly increased department efficiency. At Wolff's, Ditto pays for itself every 15 days! The indicated saving is accomplished in the department where production orders are prepared. Ditto is used for numerous other tasks, as well.

In every office or factory, warehouse or shop—wherever copies are needed—there is opportunity to save by using swift, accurate and economical Ditto.

Isn't this the time to consider the proved
economy of Ditto in your plans
for 1922?

Through the medium of a simple machine, Ditto swiftly reproduces, without rewriting, up to one hundred exact facsimiles of all or any part of anything that can be typed, written or drawn. No type is set—no carbon paper to pack—no stencil to cut. By the Ditto method errors are eliminated and hours of time are saved.

Today, in thousands of progressive organizations throughout the country, Ditto is establishing new records for efficiency and economy. Few of these firms realized their need for Ditto until they made inquiry and were shown. What Ditto is doing for them, Ditto can do for you.

Pin the coupon to your letterhead and send for the Ditto Book now. It tells what Ditto can do for organizations, large and small, in every line of business.

DITTO

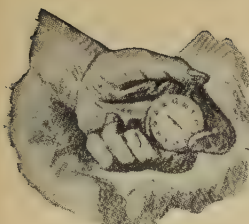
The quickest way to duplicate

One great advantage of the matter-of-fact style is that it is not too obviously an argument. There is nothing about it to arouse the reader's opposition. Yet, like some of Lincoln's explanations, it has the power to convince, and render further argument unnecessary.

The Hammer-and-tongs Style

The oldest style of reason-why copy, and the style that made the type famous, is highly personalized argument. It is composed of short sentences. The statements are positive and dogmatic. There is an absence of qualifications, modifications, and exceptions. The pronoun "you" is prominent. Verbs and nouns are relied upon to do most of the work. The style, in fact, gives the impression of a speaker who pounds his fist on the table to emphasize his argument.

This hammer-and-tongs style is undoubtedly effective with the average man. It suggests intense conviction on the part of the writer. It relieves the reader of the necessity of much mental effort. All he has to do is to follow—and obey. And as it is extremely dynamic, it tends to make him act.



The blade achievement that
antiquates old ways



78 Seconds, Men, from Lather to Towel!

The World's Fastest Shave—*We Invite You to Try It*

For a quick shave, a super-keen blade.
That's the whole story
We've processed a barber's edge—the keenest
cutting edge known—on a safety razor blade.
It took us years to perfect it. The result is a
Velvet shave in 78 seconds actual time.

Over the face—once

No scraping. No after-shave smart. No
shaving lotions needed to protect the face.
Once over the face—that
is all!
Thus you reduce shaving
time one-half. And save
your face, for dull edged
blades ruin the skin.

Dermatologists tell us three
men in four, past 35, look
ten years older than they
are, because of improper
shaving methods.

This new blade overcomes it. Changes the
whole shaving situation. It marks a new era
in home shaving. Already millions of men
are enjoying the comfort it brings.

15 years behind us

We've been making razors over 15 years.
And, like all razor makers, we recognized
that the safety method was correct,
the safety blade was open to much
improvement.

So for years we experimented. A fortune was
spent seeking a better way.
18 months ago we found it. Succeeded in
barber-edging safety razor blades.

But we deferred announcing it. For we wanted
to be sure that in actual use our achievement
would prove supreme.
Now we offer you the world's fastest shave.
And the smoothest.

Sharpens itself

We recommend your using our famous stop
for the same reason a barber stops his razor.
It keeps up the keenness. It works as a
part of each razor—there if you care to
use it, or, if you choose,
you can just insert new
blades as you feel the need.
Self-stropping is a patented
Valet AutoStrop feature. It
helps to give you the world's
fastest shave every day.



"Strops its own blades." Shaves, cleans,
strops without removing the blade.

Make the test

78 seconds for a velvet shave
—that's our proposition.
Pick up a Valet AutoStrop

Razor at your dealer's today.

You can get one for \$1 or for \$5. The
difference is in the superlative finish, the
better case and the greater number of
blades. Gold plated and sterling
silver sets—ideal for gifts—are
priced up to \$25.

Whichever one you choose
will do the work—the
world's fastest shave.

If your dealer cannot supply you,
mail the coupon with \$1, for
Model C, postpaid.

Make the test. It will amaze you.

3

Things in a shave
you've never had
before

First—a super-velvet shave, going
over the face one time. No scraping.
Second—a quick shave. 78 seconds
from lather to towel. Only a
super-keen blade can do it.
Third—a 78 second velvet shave
every day. The stop keeps up the
edge of the blade.

Model C \$1

Superlative
Sets

\$5 to \$25



Mail This If your dealer
cannot supply you

AutoStrop Safety Razor Co.
657 First Avenue, New York City
Enclosed is one dollar (\$1.00), for which send me one of
the Model C Valet AutoStrop Razor sets complete.

Name _____
Street Address _____
City and State _____

Valet Auto-Strop Razor

ARG. U. S. PAT. OFF

"HAMMER-AND-TONGS" STYLE OF REASON-WHY.



How Old Is This Man?

Leading dermatologists tell us
three men in four look years
older than they are, because
of improper methods of
shaving. A dull razor is the
chief offender. By pulling at
the beard, it irritates the hair
roots. Roughness and
eruptions result. Then the
lines of premature age closely
follow. A quick shave is
essential to protect the skin.
And the only way to get one
is with a super-keen blade.
Ordinary sharpness won't do.

(Note text at right)

The style, however, is less useful in appealing to women or to highly intelligent people. They are likely to find it irritating. Their opposition may be aroused. They do not like to be pounded into submission. Moreover, they have become somewhat hardened to this style. Advertising is no longer a treat for most persons, and they are inclined to ignore the kind that is too obviously an argument. The hammer-and-tongs style is probably most valuable for deductive copy on some utility bought by the masses. On page 111 is a good example of the style, used appropriately. It is less suitably used in the following:

THE GUNS YOU WANT TO KEEP

The Guns that puff Grain Bubbles

The guns of war we want reduced, but not the guns of peace.

Puffed Wheat and Puffed Rice are shot from guns. And those guns daily bring delights to millions.

Children would lose their chief cereal dainties if those guns ever ceased.

Food cells exploded

Puffed Grains are Prof. Anderson's inventions. The object is to fit all food cells for easy quick digestion.

The grains are sealed in guns, then rolled for an hour in a fearful heat. The bit of moisture in each food cell is thus changed to steam.

When the guns are shot that steam explodes. Over 125 million explosions occur in every kernel. Every food cell is blasted, and the grains are puffed to 8 times normal size.

Seem like tidbits

Puffed Grains seem like tidbits. The flavor is exquisite. The flimsy, flaky texture—crushing at a touch—makes them fascinating dainties.

Yet they are simply whole grains made wholly digestible. No other process so fits them for food. Every food element is made available. They form the finest grain foods in existence.

Serve both in plenty

Serve with cream and sugar—mix with any fruit. Float in every bowl of milk. Use as wafers—crisp, thin, toasted—in your soups.

Use like nut-meats in home candy making or as garnish on desserts.

Sometimes serve with melted butter. Crisp and lightly butter for hungry children after school.

The Sales-talk Style

The Sales Talk is more conversational and ingratiating. It avoids the appearance of argument. It is personal in tone, often with the pronoun "you" prominent, but the suggestion of the platform speaker talking down to an audience is wholly absent. Instead it has the intimate man-to-man tone of the salesman. Bits of humor and snatches of quoted dialog may be effectively introduced. It is never dogmatic; always persuasive.

This style may be used either for inductive or for deductive copy. Often there is a paragraph or two of talk leading up to the evidence, which is then followed by the conclusions. One great advantage of the style is its extreme flexibility. If necessary, questions can be introduced, such as might naturally be asked by an interested prospect, and the answering argument presented

BEST

A word I hate to use



ALL of you know what it means. No explanation is necessary and it conveys the idea quickly. Yet, "best" is a word that most advertisers hesitate to use because it has been so often used that it is discounted by readers. Personally, I detest it; yet when I was gathering the data for this advertisement, talking to the men who visioned, planned and are building Kennedy radio equipment, their enthusiasm and sincerity were so catching that they convinced me that Kennedy radio is the best. After investigating their claims as to the best design, the best material, the best workmanship, by talking with radio people outside of the Kennedy Company, I am still convinced that it is the best. Yet, I cannot conscientiously pass my opinion on to you who read this advertisement.

I spent a week at the Chicago Radio

Show and was truly surprised at the number of people that came into the Kennedy booth and voluntarily lauded Kennedy radio equipment in terms that I should certainly hesitate to use in talking to you. For instance, one day I came upon a "ham" operator standing in front of a Kennedy 110 Universal Receiver, praising it to himself and fondling it as if it were a jewel. Upon asking him what he thought of it he answered: "This makes my set look sick. I have been in the radio game nine years. Four years ago I was an operator on a Lake steamer. I have built a set of my own and I considered it a wonder. It cost me over \$600, much more than a Kennedy outfit, and it's nowhere near so good in either performance or appearance. Kennedy is the best I have ever seen and I have seen a lot of them."

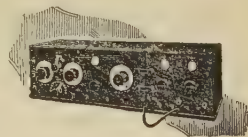
One afternoon a telegrapher, or "brass pounder", as he called himself, came in and after looking over various equipment said: "I have been through every booth at the Show, and have not seen anything to compare with the Kennedy sets. They certainly are the best at the show."

On that same afternoon a man volunteered the information that while he knew very little about radio, as a shop foreman in the employ of a large electrical manufacturer he was a competent judge of good workmanship. He said: "You people certainly must employ considerable care in your shop meth-

ods. This wiring is as good as any I have ever seen anywhere; a whole lot better than that employed by most radio manufacturers. The coils are beauties and I don't think the cabinet work could be improved on. It's the best radio equipment that I ever ran across."

So, while I personally detest the use of the word, I am heading this advertisement "Best", because it is not my opinion I am expressing, and apparently the people whose comments I have quoted have no aversion to the word "best"—at least not when they refer to Kennedy radio equipment.

The Ad Writer



For broadcasting service

KENNEDY Type 281 Short-wave Receiving Set. Tuning range, 175 to 620 meters. Highly efficient for receiving from broadcasting and amateur stations. Designed throughout in accordance with the most advanced radio engineering practice. Inductively coupled circuits permit elimination of interference. Solid mahogany cabinet, hand-rubbed finish. An ideal set for home entertainment. Price, including amplifier, \$145.

⌘ ⌘ ⌘

All Kennedy Regenerative Receivers are licensed under Armstrong United States Patent No. 1,113,149

THE COLIN B. KENNEDY CO.
SAINT LOUIS SAN FRANCISCO

K E N N E D Y

PERSONALIZED SALES TALK.

as it would be in a sales talk. The advertisement on page 116 is a good illustration of this style. So is also the advertisement on page 66.

The Dramatized-fact Style

Because of the great increase in the amount of periodical advertising in recent years, and the consequent necessity of making copy interesting, there has been an increasing tendency to borrow human-interest methods for reason-why copy. Story and drama are particularly favored. The method has many variations. The simplest, perhaps, is to tell the story of some performance or test that proves the merits of the article. It does not differ greatly from inductive copy written in matter-of-fact style, except that there is more emphasis upon the element of struggle, and greater wealth of descriptive detail.

Sometimes the copy-writer takes the actual facts as a basis for his story and uses them more boldly and freely, adding to them plot, character, and setting, much as the fiction writer would do. Thus Tarvia tells the story of "How *One* Man Carried the Bond Issue." It is not always easy to determine whether such copy is primarily human-interest or reason-why; the classification usually depends on whether or not the story is told as a piece of evidence with the purpose of convincing.

Evidence of other kinds may also be dramatized. Thus, the scientific construction of the article, as embodied in the history of its manufacturer, may be put in story form. A varnish advertiser has told "How a World-wide business grew from this old kettle"; a chocolate advertiser has narrated his early experiences when "the neighbors laughed at him"; a watch manufacturer has told how he "gets his time from the stars." Both the production

Do your \$5-a-day men use \$3-a-day shovels?

The cost of shoveling—sand, ashes, cinders, stone, etc.—was too high in a large industrial plant in an eastern city. It was out of all proportion to the cost of many other operations.

The leak was discovered and corrected by an operations expert in the Mechanical Department.

"The trouble has been," he reported to the General Manager—" \$5.00 a day men and \$3.00 a day shovels."

"What's the answer?"

"One and three-eighths inches."

"You win," said the General Manager.

"What does it all mean?"

"Wear in the business end of the shovel—that is, the main shoveling edge. I found shovels worn down to half size still in use. Now, it's human nature for all the men in a gang to shovel at the same rate of speed. Therefore, these worn shovels meant that some men were doing from one-third to one-half less shoveling than others in the same gang. On every \$5.00 in wages paid to these men your return in work done was about \$3.00.

"Now, we know that when a shovel with an 11½ inch shoveling length when new has worn down 1½ inches, it's economy to junk it. Theoretically a man should fill his shovel full. Practically even the best man doesn't. The heap rests on the forward three-fourths of the shovel. When wear cuts the shoveling surface down 1½ inches, or nearly one-sixth, the heap is reduced about one-third. Get the point?

"Only the best shovel can keep the cost of this junking policy from being prohibitive. That's why we use Wyoming Red Edge shovels. They put up a gamer fight for that 1½ inches than any other shovel we know of. In fact, they will outwear an ordinary shovel two or three times.

"Naturally shovel costs are now higher than formerly, but shoveling costs promise to be thousands of dollars less each year."

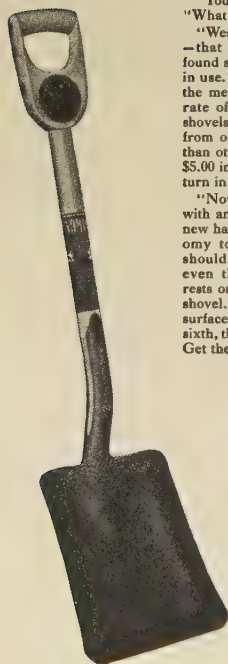
Great railway systems, mines, large industries and other big users are eloquent in their testimony to the endurance of Red Edge shovels, scoops and spades.

The blades are of Chrome-Nickel steel, heat treated, hard as tool steel, tough as spring steel, which is why they wear down so slowly. They are equipped with handles of second growth Northern White Ash. Three severe tests of both blade and handle insure a shovel that gives the buyer real economy in the cost of shoveling. (Note on each blade the mark left by the Brinell test.)

Whether you buy shovels in quantity or only one now and then, you want Red Edge—a durable tool on every kind of a hard job.

How Red Edge shovels became the leaders in an absorbing—yes, romantic—story of modern industry. It is told in pamphlet form. Ask our distributor—probably the leading supply house or hardware store in your town—for it, or write us.

THE WYOMING SHOVEL WORKS
Wyoming, Pennsylvania



WYOMING
RED EDGE
SHOVELS - SCOOPS - SPADES



SALES TALK WITH THE DRAMATIC ELEMENT.

and the consumption of articles is full of romance if the copy-writer has vision enough to see and use it.

The technique of the fact story does not differ greatly from that of a fiction story, and as that forms the subject of a special chapter it will not be discussed in detail here. The style, of course, permits of many variations, ranging from the thrilling melodrama of an aeroplane flight to the homely anecdote of the "pot of coffee that saved \$1,502." The following is a good example of story told with appropriate humor:

HOW A WHOLE TOWN GOT A RED EDGE ON

One of our salesmen, bent on the laudable purpose of selling Red Edge in a certain town in Alabama, had to convert the whole foundry industry of that city before he could sell a single shovel.

"We've tried Red Edges," said the first purchasing agent he approached, "and they're too good. There are five pipe foundries in this town, and our hands are nomads, shifting continuously from one foundry to another. We tried furnishing our men with Red Edge, and every time a man quit his job the Red Edge went with him. He just wasn't going to lose a shovel that had such lightness and balance and bite to it. You can't blame a fellow for freezing onto a good shovel. But I'm not going to buy Red Edge Shovels for every foundry in this burg."

"If I can get the other foundries to buy Red Edge, will you play, too?" asked the salesman. "You bet you," replied the P. A.

That was only a few months ago. Today Red Edges are flashing in all five of those foundries, and the other industries in that locality are rapidly adopting Red Edge as a standard.

MORAL: It is good business and real economy to supply your men with shovels that you can't pry them loose from.

A good tool always makes a better workman. Buy the shovels with the chrome nickel steel blade, that outwear two or three ordinary shovels. Buy Red Edge. Then watch 'em.

The Wyoming Shovel Works

Wyoming, Pa.

CHAPTER VII

DESCRIPTIVE COPY

The Senses and Emotions

If all buyers were logical and all purchases were based upon a deliberate choice, there would be little place in advertising for anything except reason-why copy. Human beings, however, are not wholly logical, and they all make purchases that are not even sensible. Even the most intellectual persons are sometimes swayed by the same emotions and impulses that govern an ignorant savage. When a man is hungry, he eats. When he is cold, he seeks a fire. When the fire threatens, he wants an extinguisher. When he courts the admiration of some woman, he may want a new hat. His choice of foods may not depend upon the number of calories they contain, but upon their ability to make his mouth water. His choice of hats may be guided by the prestige of a name. In short, many purchases are motivated by the senses and emotions, and so long as human nature remains what it is, much advertising will consist of attempts to stir the senses and emotions.

Rationalized Appeals

This does not mean that articles bought for sensuous or emotional satisfaction cannot be successfully advertised on a reason-why basis. As has already been mentioned, rationalization copy is frequently effective in such cases because it furnishes a justification for doing what

people like to do. It is a typical Anglo-Saxon characteristic to be ashamed of actions that appear to spring from the lower mental processes. Few of us can say with Stevenson, "I do not seek to justify my pleasures." The practice of justifying one's pleasures is indeed so nearly universal that many people consistently pretend that their emotional acts were the result of logical deliberation. Advertisers of luxuries, consequently, frequently find it expedient to furnish purchasers of their products with grounds upon which the purchase can be justified.

Then, too, there is always competition among luxuries, even those that furnish only a sensuous or emotional gratification. The impulse that leads people to indulge in the luxury may be emotional, but the choice of the specific purchase may depend upon some reason. The advertiser of silk stockings may assume that no effort on his part is needed to convert women to the silk stocking idea. All he needs to do is to prove that his particular brand wears longer than others, or is less susceptible to garter runs, or fits more snugly. He may even try to prove that it is as economical to wear his brand as to wear cotton. The manufacturer of perfumes, cigarettes, or other similar luxuries may likewise try to direct a choice by logical reasons instead of exciting the senses or emotions which primarily actuate the desire for his type of article. There is no advertisable commodity which may not be advertised by reason-why copy.

Where Human-interest Copy Is Appropriate

The fact remains, however, that many types of articles may be most effectively advertised by human-interest copy; that is, copy appealing primarily to the senses and feeling rather than to the intellect. Among these types the following may be mentioned:

1. Low-priced luxuries and conveniences, such as chewing gum and cigarettes
2. Drinks and foods (especially desserts of distinct taste appeal)
3. Perfumes, cosmetics, and toilet articles
4. Style goods, such as clothing, hats, and hosiery
5. Jewelry, silverware, and other articles of personal or human adornment, especially those with strong esthetic appeal
6. Amusements, including moving pictures and novels
7. Articles bought mainly for protection.

Requirements of Direct Sense Description

The simplest variety of human-interest copy, though by no means the easiest to write, is the direct sense appeal in the form of description. The art of writing effective descriptions is extremely rare. For a time, indeed, it appeared in danger of becoming a lost art. The rise of the art of photography and the graphic arts of reproduction, together with the vogue of moving pictures, seemed likely to drive description out of all forms of literature. In recent years there have been signs that the art is reviving, no doubt because the limitations of pictures are better realized. Pictures can tell many things more plainly than words, but they appeal to only one sense, that of sight. The senses of taste, smell, sound, and touch can only be suggested pictorially. Moreover, in periodical advertising, pictures cannot be made to move. These handicaps are to some extent overcome by experts in the field of commercial art so that it is often possible to give a very complete conception of the enjoyment to be derived from an article, without using a single word.

Nevertheless, there is plenty of room for the right sort of written description.

The first rule for the writer of descriptive copy is to avoid attempting to say in words anything that can better be said by pictures. How much the picture can say depends to some extent upon the character of the medium. The limitations of the newspaper, for example, are such that words can often convey a more adequate idea of colors and textures than pictures can; hence, retail advertising of style goods is crowded with words that designate colors and fabrics. In magazines, and still more in car cards and billboards, this part of the task of visual representation is left to the art department.

The second rule is to fill the description with words and phrases that represent sensations of smell, taste, sound, and touch; and above all with words of action—verbs. If an automobile is beautiful, the picture of it will tell the story plainly enough, but the picture cannot reveal the depth and softness of the upholstery, the easy response to the touch of guiding fingers, or the smooth flow of movement over the roughest roads. A picture can show the shape and perhaps the color of a cake of soap, but it cannot show the fragrance. Similarly, the artist may reveal the beauty of a complexion, but it takes the copy-writer to add the softness of “a skin you love to touch.”

The virtues of perfumes and pianos, of things to eat or drink or smoke, cannot be completely represented by pictorial art. Note in the following description how the various senses are enlisted, and how little a picture could add:

BRIMFUL—

Fill your glass with sparkling Clicquot. See the golden bubbles; get the ginger-laden fragrance. And then—best of all—taste it.

A friendly taste if ever there was one. Spicy, live, good. You'll like Clicquot Club Ginger Ale—everybody does.

It's a popular drink. It pleases all sorts of people at all sorts of times. They all like it.

And you couldn't have a purer drink. Cool water rising from deep springs, real Jamaica ginger, the finest fruit flavors and cane sugar—that's what Clicquot's made of.

That's why it can be blended so well—the happy blend which explains just why they all like it.

Direct sense descriptions should be composed largely of vivid, concrete words. Generalities like *delicious*, *luxurious*, and *beautiful* are of little value. The words should individualize the article, and therefore should be exact. It is possible, of course, to make a description too concrete. The Wrigley advertisement of years ago was admirably concrete when it said: "Click go the teeth; out trickles delicious juice," but the image created was offensive to refined sensibilities. Fortunately, this danger is rare.

Making Description Dynamic

Some writers think that description means a lot of adjectives and adverbs. This is a great mistake. Copy overloaded with modifiers is always weak. Moreover, the limited number of adjectives and adverbs available is likely to send the writer to his Thesaurus for inspiration, with the result that his picture becomes blurred as well as insincere. Description should be full of movement. Verbs are the life blood of all literature, and description especially should be dynamic—full of verbs of action rather than of being. The skillful copy-writer does not tell us what the thing is, but he lets us see it

grow before our eyes or puts it in our hands so we can taste and smell and feel it.

Note how much of the sense appeal is created by verbs in the following descriptions:

NO WONDER IT TASTES SO GOOD!

No wonder that every time you lift a spoonful of this fragrant soup to your lips you relish its delicious flavor! Think of the ruddiest and juiciest tomatoes you ever saw, the pick of the finest fields. This is the kind of fruit, sun-ripened on the vines and plucked at its very perfection, that makes Campbell's Tomato Soup so tempting. All the pure tomato richness is in it. Every trace of skin, seed and core fibre is removed by fine straining. Smooth golden butter is blended in the puree, adding to its flavor and nourishment. Campbell's famous chefs give it the last fine touch by their delicate seasoning. A soup that, once tasted, your appetite does not forget!

THIRSTY FIBRE EVER EAGER TO DRY

Reach dripping hands for a fresh, inviting Scot Tissue Towel. Instantly, your hands are thoroughly, safely dry. At first contact with moisture, the millions of thirsty, threadlike, filaments of fibre in every Scot Tissue Towel leap to their task of sucking up every trace of water from your skin.

Narrative Description

To get enough action in the copy it is often well to write it as narrative description, in which some one character observes the article and tells us his sensations and experiences. The reader is led to accept this character as a proxy, and his own senses are stirred and his own imagination quickened until he feels the actuality. Unless he is totally lacking in dramatic instinct he can



RAISINS are dried in the sun in beautiful clusters, just as they come from the vine. For your convenience they are then snipped from the stems and packed, seeded or seedless, in cartons, ready for use.

Yet Robinson Crusoe had no "raisins of the sun" like these!



WITH what gusto does Robinson Crusoe tell us of his "raisins of the sun"!

You remember his joy when he happened, one day, upon a little valley of his lonely island—a valley purple with ripening grapes.

How he hung the heavy clusters in the sun to dry—then fought to save them from the birds. And finally stored away in his castle home large baskets of this tempting sun-made fruit.

But for you—such 'raisins as never grew in story books!

And yet, for all their goodness, how much inferior must have been such raisins of wild grapes to the large, plump, flavory fruit that comes to you from California today—

From the garden valleys of San Joaquin and Sacramento, fenced by the snowy Sierras and the Coast Range mountains, where the boundless vineyards bear this royal fruit in its perfection.

Here, ripe to bursting with their goodness, the perfect clusters are taken from the vines and placed on trays to

dry. And here the golden California sunshine turns the juicy, tender-skinned grapes, with all their full, rich flavor, into Sun-Maid Raisins.

Bring their stored-up sunshine to your table often!

You know, of course, how much more tempting you can make your favorite cakes, your cookies, and such good things with this delicate fruit.

But to the old, familiar foods—like good white bread, rice pudding, or Cream of Wheat for instance—you can

also give new goodness by simply adding Sun-Maid Raisins. They help you to so easily provide the variety that every family craves.

And with this goodness—health and added nourishment. For Sun-Maids are rich in elements that supply important bodily needs. They help make laxatives unnecessary.

Send for free recipe book

Give your family their favorite raisin foods more often. You can do it inexpensively, for raisins are cheap this year.

The surest and easiest recipes for many tempting dishes, new and old, are given in the free book, "Recipes with Raisins." Fill out the coupon and send for this free book today. Address: Sun-Maid Raisin Growers Association, Dept. A-510, Fresno, Calif.

NOTE: Sun-Maid Raisins are grown by some 14,000 independent growers with vineyards averaging only 20 acres each. Twelve years of effort in producing the best, most perfect raisins under the Sun-Maid name has resulted in their supplying 80 per cent of all the raisins now used in this country.



ONE of the most popular of all! Sun-Maid dishes is pudding made with rice or bread. A simple dish made extra good, extra nourishing, just by adding raisins.

Sun-Maid Raisins

Seeded—Seedless—Clusters



Sun-Maid Raisin Growers Association Dept. A-510, Fresno, Calif.	
Please send me a copy of your book, "Recipes with Raisins."	
NAME.....	
Street.....	
City.....	State.....

GOOD DESCRIPTIVE COPY.

readily put himself into the shoes of a hero, whether that hero is in a fiction story or in advertising copy. The narrative form also makes it easier to secure coherence, by maintaining a single point of view and by logical sequence of ideas.

Narrative description is similar in many respects to story copy, which will be discussed in a later chapter. The chief difference is that in the description, attention is focused not upon the actions of the character but upon his *reactions* to the things he observes. He merely furnishes eyes and other organs by which we may more easily get a true image of the article that is described. In the Sun-Maid advertisement on page 125, the purpose is to make the reader desire raisins, rather than to renew his interest in Robinson Crusoe.

The Use of Contrast

This piece of copy also illustrates the value of a contrasting background in heightening the vividness of a description. This device needs to be used with caution, because advertising has no room for non-essentials, and too much space given to the creation of a background will result in badly proportioned copy, or—what is worse—copy that lacks unity. However, if a contrasting background can be pictured in a few words, the article described will stand forth in sharper outline. The following illustrates the proper use of this method:

Twilight of a late fall day. Outside—crisp, hazy air, the fragrance of burning leaves, the slow-rising moon. Within—the welcome of lamplight and firelight

What warmth and ease and quiet are here. The grateful comfort of the big Kroehler davenport, the luxuriousness of its wide, deep cushions. Lovely of line, warm of coloring, rich of upholstery—no wonder it occupies the place

of honor in the room. Wholly in keeping with the most charming furnishings; designed in irreproachable taste; combining unusual beauty with unusual service.

Description of the Source

A description need not concentrate upon the advertised article itself. Instead, it may picture the sources from which it comes or the processes by which it is manufactured—the “garden valley of San Joaquin” or the “bakery of a thousand windows.” A description of things that help to make a product is interesting only when they are picturesque, and useful only when they help to give an idea of the characteristics of the product. Explanation of machinery and processes of manufacture may be good evidence and may be interesting if not dominated by the “manufacturer’s viewpoint,” but if it makes no appeal to the senses or emotions it should not be classified as description.

The following piece of copy consists largely of descriptions of things that lie behind the product, but from it we get an impression of the product itself. Incidentally we are also convinced of its merit.

FROM THE VALLEY OF THE MOUNTAIN

The berries—rich, full ripe and fragrant with the bouquet that comes only to the berries of the Valley of the Mountain.

—Picked from the vines when every cell is filled with sugars and flavors.

—Delivered within a few hours to the kitchens in the berry fields.

—Preserved with exact science that regulates the temperature each minute until every atom of richness and flavor is sealed in a film of pure sugar.

and that's the whole story of

PAUL'S JAMS

Fresh berries and pure sugar

If your kitchen were there beside the berry vines, you could, with equal science and equipment, make jam as good.

But until you can have the wonderful berries of the Valley of the Mountain, you must depend upon Paul's Kitchens to supply you with the jam that is made the way no other jam is made.

Your grocer has the fresh fruit jam—Paul's jam—hermetically sealed in glass jars.

Description of the Results

More generally useful, because less liable to the dangers of "manufacturer's copy," is copy that describes the things that lie *beyond* the product—the pleasures to which it is but the key. When a man buys a ticket for an ocean voyage, he does not want the little strip of paper, nor perhaps transportation merely. What he wants are the new scenes and experiences to which he will be introduced, with all the emotional benefits that will result from them. The logical method of selling him a ticket is by such copy as the following:

WHY NOT SPEND THIS SUMMER IN PARADISE

Can't you vision the unusual delight of a holiday in the romantic South Sea setting of the Hawaiian Islands?—the thrill of swift rides through scudding spray on the "queen" surf at Waikiki?—that unforgettable glimpse into the fiery throat of Madame Pele, goddess of fire at Kileuea, great living volcano?

Hawaii is deliciously cool in summer. Steady tradewinds, streaming south from the Arctic, bathe those charmed lands perpetually in a crisp breeze that gives a climate of continual springtime. Exotic bloom of great trees and flowering plants is at its best in summer, and all outdoor sports—golfing, tennis, tramping, motoring, deep-sea fishing, swimming—invite your zestful enjoyment.

Why not spend your summer in this mid-Pacific Paradise? From any one of four Pacific ports you may sail in luxuriously appointed liners, making the trip one way in from four to eight days, or the round trip in three weeks, and at a total cost of not more than \$350. Good hotels and transportation on all islands.

Ask your nearest railway, steamship or other travel agency, or write direct.

The Bermuda description on page 13 is a fine example of this method. Its force is greatly increased by its suggestion of a contrasting background.

This method is applicable, though less obviously, to thousands of other articles and services. A gun is a ticket to duck-shooting, a massage cream is a ticket to a beautiful complexion, a camera is a ticket to a permanent record of the children's lives. Not only commonplace commodities, like mattresses, but many that make a definite sensuous appeal, like soap and perfume and candy, may be advertised by describing their effects. The following illustrates this type of description:

JUST A WISP OF INCENSE —BEWITCHING AND ALLURING

A tiny wisp of incense, curling from a burner in your home tonight, can bring to you all the mystery, the beauty, and the lure of Eastern Romance. Moonlit gardens on the banks of the lotus laden Nile; flower-fragrant air,

heavy with the perfumes of the Orient; an Eastern night with its wonder and enchantment. All these are yours, if you will burn incense.

(VANTINE)

Blue-sky Description

Copy that tries to arouse desire for an article by describing the pleasures to which it is the key, works under some practical handicaps that greatly restrict its usefulness. There may be other keys that fit equally well. Moreover, it is not easy, by this means, to individualize the particular brand advertised. Hence it is rarely suitable for advertising anything that has to face keen competition. At one stage, automobile advertising used the method extensively, by showing pictures that were mainly outdoor background, together with rather florid descriptions of "nature." This "blue-sky advertising," as it was derisively termed, may have helped to popularize the automobile, but it probably did not have much sales value for the particular advertisers who paid for it.

The weakness of such copy is often exposed by the fact that the name of some competitor can be inserted in place of the name actually used, and the copy will be equally appropriate. The following example, from an English publication of 1923, illustrates this defect:

GET TO THE SEA

The murmur and scent of the infinite sea, the lure of the tumbling waves, the glamour of the golden sands! North, South, East, West, the sea is within easy reach of the sturdy, go-anywhere

SWIFT

Go to the sea in a Swift and you go in perfect comfort. Neither hill nor rough road affects the smoothness and

certitude of its running. For the Swift has a big power and comfort margin and an infinite capacity for speeding away the miles.

It is safe to say that few American manufacturers would O. K. this particular piece of copy or any other descriptive copy of the same type, even though adapted to local conditions. Nevertheless, a description of this kind, when well done, can be tremendously effective. The Jordan car has proved this, and has also proved that distinctiveness in style helps to individualize the product. Witness the following example:

A MILLION MILES FROM DULL CARE

Somewhere far beyond the place where men and motors race through canyons of the town—somewhere on the top of the world—there is a peak which dull care has never climbed.

You can go there light-hearted in a Jordan Playboy—for it's always happy in the hills.

A car for a man's man—that's certain.

Or for a girl who loves to take the open road with top down, in the summer time.

Lighter than any on the road, for its wheelbase, rare in beauty and supremely balanced, as a fine car must be—distinctive as only a car of personality can be—the Playboy is an apt companion for all Americans who dare never to grow old.

Strangely we have always underestimated the Playboy demand.

We have never built enough.

But we never will—you may be assured.

There's too much real fun in building a few less than the people want.

It's friendly, human—you know—to want to have something the other fellow can't get.

Frankly, the Playboy is built for those admirable people of good taste, who know how to distinguish high quality from extravagance—those rare individuals to whom experience affords the possession of the pride of economy, which is just another name for common sense.

Subjective Description

This chapter has dealt, thus far, only with *objective* description; that is, description that aims to represent an object exactly as the senses perceive it. A writer should be master of this sort of description before he tampers with the *subjective*. In point of fact, however, *subjective* description is more common, and most of the descriptions quoted here are in part *subjective*. Subjective description gives the observer's reactions to the object he perceives.

These reactions are of three main varieties. First, there are physical reactions. The object makes us shiver, or laugh, or weep. It grips us, thrills us, charms us—or puts us to sleep. Second, there are moods or feelings. The article makes us gay or sad, cheerful or melancholy. Third, there are esthetic or critical judgments, or interpretations. We like it or dislike it; consider it bad or mediocre or good. While these reactions are all in the observer's mind, he may attribute them to the thing that produced them. Thus, the weather is *shivery* and the music *cheerful*. Description that uses these methods may be classified as *dramatic*, *impressionistic*, and *interpretative*.

Description by Effect

Dramatic description, or *description by effect*, has been a favorite method of writers in all times. Dickens: "A blue-nosed, tooth-chattering place"; Samuel Johnson: "of such dreadful depth that we were naturally inclined to turn aside our eyes"; Stevenson: "one look so ugly that it brought out the sweat on me like running." Marlowe's mighty lines

"Was this the face that launched a thousand ships,
And burned the topless towers of Ilium?"

are perhaps the most famous description of a woman's beauty ever written. While they do not paint a definite picture, they are more illuminating than any objective catalog of features could be.

Description by effect is frequently used in advertising copy, especially for books and plays. Unfortunately, most of it is composed of stale expressions, like *gripping, thrilling, charming, hair-raising, holds you spellbound, keeps you on the edge of your seat, brings the tears to your eyes*. Moreover, it is likely to be discounted by the reader because it comes from a biased source, a paid employee. Unless it is both original and sincere, it is not likely to be worth much.

The usual faults of description by effect are avoided in the following Marmon advertisement, because it comes from the pen of an unbiased observer. It is given added value by the fact that as she can neither see nor hear, her other senses are abnormally acute.

"I KNEW WE WERE IN THE CATSKILLS BY THE
ATMOSPHERE"

By Helen Keller

"I am delighted with my Marmon. To my touch the workmanship seems perfect.

"Borne along on deep, springy cushions, I find a long drive in it lulling and alluring. I do not have to hold on to keep my balance. In other cars I am keenly conscious of curves, but in my Marmon I hardly know when we turn a sharp corner.

"Recently we drove over Catskill roads, but I hardly felt any difference from pavements. I knew we were in the mountains by the atmosphere and the odors peculiar to high altitudes. Riding in a Marmon is just like sailing—the same smooth, vibrationless motion.

"I can hardly say enough in praise of this wonderful automobile. It gives me so much enjoyment."

* * *

Miss Keller is one of the many who prefer Marmons. To her its appeal is super-comfort and ease of riding. Like other Marmon owners, she also seeks dependability and economy.

The Marmon plan of nation-wide standardized service shows that the average monthly cost for mechanical maintenance of 1922-23 cars serviced at Marmon service stations is \$4.71 per car per month.

The Marmon itself is proving its own superiority, based on actual service, not on claims; based on the evidence of owners, not on vague generalities.

MARMON

The Foremost Fine Car

Impressionistic Description

Impressionistic description is usually dominated by a single mood—joy or sadness, horror or gladness. Those who have read Poe's "Fall of the House of Usher" will recall the opening description with its pervading note of melancholy. It may seem a far cry from this to the

advertisements of Prince Albert tobacco, but the method used is essentially the same for both. Advertising, for obvious reasons, cannot afford to indulge in unpleasant moods and feelings. Like Pollyanna, it has to be glad all the time. Impressionistic description in copy is generally breezy and sparkling—swift of movement—composed of short sentences and exclamations—punctuated by dashes—full of life and verve.

The following is a good example:

Cheerful! Cheerful little bits of flavor that last long and coolingly as they slowly melt on your tongue—the delicious natural flavor of fresh fragrant plants and leaves—flavor that lingers.

Cheerful sparkling morsels that go straight to your taste when you're hungry or thirsty. Cheerful when you just need something to munch. Cheerfully freshening when you feel the least bit "stale"—at the club—in the motor—at the dance.

Cheerful little packages—convenient too—in your favorite flavors at every candy counter. Make cheerful purse or pocket partners. Most cheerful nickel's worth you've ever bought.

Beech-Nut Packing Company, Canajoharie, N. Y.
"Foods of Finest Flavor"

THE HANDY CANDY

BEECH-NUT MINTS

Interpretative Description

Interpretative description is at once the most common and the least valuable kind—at least, for advertising copy. The average person, when asked to describe some article, proceeds to give his opinion of it, either in such vague

generalities as *good* or *poor*, or in hackneyed expressions like *delicious*, *lovely*, *splendid*. Realization of the feebleness of these worn-out expressions is in part responsible for the tendency to coin new slang words like *scrumptious*, and to twist old ones like *cute*, *grand*, and *swell*, into unauthorized meanings. The professional critic, whose duty is to interpret, meets the same difficulty. He may solve it temporarily by finding a comparatively fresh word, like *adequate*, or *subtle*, or *poignant*, but it is not long before these become as trite as the rest of his stock.

The familiar "blurb" of the publisher or the producer of a play or film is mainly interpretative description. The average specimen is rather long on imagination and short on sincerity. Often it seems that the less meritorious the book or play, the more eulogistic the description of it, perhaps on the theory that it has greater need of "boosting." One is reminded of the pessimistic remark that nothing can be said about a twenty-five cent cigar that hasn't already been said about a five center. Occasionally a piece of blurb copy has real merit and is applied to a performance that has enough merit to justify it. The following is an example:

DOUGLAS FAIRBANKS IN ROBIN HOOD

A shining milestone of the screen—an artistic inspiration. Stupendous! Enthralling!—yet fine as a master painting.

Like a glorious, living tapestry of towering castles and forests, of jousting knights, fair witching women and lithe leaping bowmen—with gallant Robin Hood scintillating through it like the incarnate spirit of daring and high emprise—with the golden interweave of a romance that stirs the heart chords like soft music.

A more unusual kind of interpretative description is that which frankly reveals the writer's opinions, colored with his prejudices and sympathies. People like to read opinions, as is shown by the popularity of book and dramatic criticism, to say nothing of the newspaper "columns," wherein the columnist comments on an endless variety of subjects, from cabbages to kings. This sort of material, however, is looked upon as free publicity, and possibly that is one reason why it is not more extensively used in advertising. The advertiser, of course, often quotes such material as testimony, but he rarely has it written for him as descriptive copy. When he finds it already made, he may use it, as in the Packard advertisement on page 138.

This example illustrates the qualities a good interpretative description should have. It should reveal characteristics of the article that are not apparent to the inexperienced observer. It should have an interesting and distinctive style. It should bear the stamp of authority. A good copy-writer may be able to meet the first two of these requirements, but when he remains anonymous he cannot comply with the third. He merely represents the manufacturer, who is obviously biased and whose opinions therefore are discounted. This difficulty is sometimes overcome by having the interpretations written by a well-known outsider like Irvin Cobb or Ellis Parker Butler. There is no reason, however, why the copy-writer may not use a pseudonym and write interpretative description, provided it has enough intrinsic merit in its substance and style. In general, however, the safer policy is to use descriptions that are almost purely objective.

A common form of description is that which begins with some subjective impression of the article as a whole, and then proceeds to enumerate the objective details that

PACKARD

Single-Six

It has to be a pretty good Yankee car that can overcome my initial prejudice; but when after doing that it contrives to fill me with an uncontrollable lust for possession, then I can assure you it is something right out of the common rut.

The Single-Six Packard costs (in England) something under nine hundred pounds, and is, in my humble opinion, as near being the very best car in the world as makes no difference. This is heavy praise, I know, but it can't be helped—I must speak as I find.

If I had leisure and one of these cars, I would like to drive it round Coventry and Birmingham and Manchester, and other places where motors are mostly made, and take British managing directors out for a run, just to show them, you understand.

The plain fact is that this is a car in which I simply cannot find a fault.

It is as docile as an angel, but goes like the very devil. It is supremely well sprung, it is uncannily silent, it is a miser on petrol, it steers no heavier than a wisp of cigarette smoke, it climbs like a chamois—

in short, it just does anything that it should, and does most things a good deal better than you would think possible.

Mind you it is not one of these undergeared contraptions, for without any fuss or flurry it will do its modest seventy on the level, nor has it got a huge engine, yet it will do White Hill, Henley, with four up, at a minimum of twenty-five miles an hour. The Hindhead brings it down to about fifty-five! The Single-Six is, of course, not to be confused with the Twin-Six.

Yes, believe me, people, the six-cylinder Packard is a very wonderful car indeed. I wish it were made in this country, and I can't for the life of me see why it shouldn't be, though owing to the higher cost of raw material over here it would naturally come out more expensive.

I heartily wish the Packard were British.

It is easily amongst the first half-dozen best cars in the world, at a figure which has hitherto been associated with, comparatively speaking, mediocrity.

—Reprinted from *The Tailor*, London, England; issue of April 11, 1923



A S K T H E M A N W H O O W N S O N E

INTERPRETATIVE DESCRIPTION.

contribute to this general impression. This method is particularly useful in the humble, necessary descriptions of merchandise in retail and mail-order advertising. Here, as elsewhere, the safer policy for the average writer is to rely chiefly upon objective, pictorial words to convey to the reader a true and alluring conception of the article.

CHAPTER VIII

DIRECT EMOTIONAL APPEALS

History of Emotional Advertising

Copy that appeals directly to the emotions is one of the oldest and most obvious forms, although its history is less honorable than ancient. The patent medicine manufacturers, who were probably the first to realize its full potentialities, succeeded in frightening millions of people into buying their nostrums. Manufacturers of other articles—including a few that were of real merit and many that were not—likewise tried to profit by preying upon the fears of people. This method of advertising naturally fell into disrepute and threatened to bring all advertising into disrepute.

Partly because of this history many legitimate advertisers now avoid "scare copy." They have found, moreover, that the fear appeal is no more efficient than some others in securing direct returns, and is far less valuable in building good-will. It still has its place, as have also the direct appeals to other emotions.

Practically all advertising copy, of course, has some emotional appeal, at least by implication. Nearly all the actions of human beings are motivated by some fundamental instinct, and nearly all desire rests upon an emotional basis, although it may not be recognized and admitted as such. The choice between two competitive products is usually determined by an intellectual process, but the impulse that prompts the choice is the natural

human desire to get a full measure of satisfaction and service. This principle holds good not only with consumption goods, which minister directly to our comfort and happiness, but also with production goods and utilities. With the latter articles, however, as has been suggested in a preceding chapter, desire may often be taken for granted. It is rarely necessary to stimulate the buyer's avarice or thrift to make him want the most for his money; the only task is to prove that the particular brand will give him the most. With the classes of goods enumerated on page 121, the buyer's emotions may need to be stimulated by an appeal that is not merely implied but expressed, either directly or indirectly.

Classification of Emotional Appeals

When we speak of direct emotional appeals, we have in mind those which plainly and frankly try to excite the reader's fear, ambition, pride, curiosity, or some other fundamental instinct or emotion. Psychologists have made different classifications of these, ranging from a simple division into three primal instincts—fear, love, and hunger—to an elaborate catalogue of fifty or more different emotions. It is doubtful if any definite classification can be made, and those already made have some overlapping, because emotions are complex and not easily analyzable. The following list, however, made by Dr. H. L. Hollingworth¹ is probably as satisfactory as any for the copy-writer's purposes. It is at least suggestive of the range and universality of emotional appeals:

1. Appetite (Hunger, Tastefulness, Sensual Enjoyment)
2. Comfort (Calm, Restfulness, Relaxation, Ease)

¹From "Advertising, Its Principles and Practice," by Tipper, Hotchkiss, Hollingworth and Parsons.

3. Sex (Passion, Lust, Love, Coquetry)
4. Devotion (Faithfulness, Loyalty, Affection)
5. Play (Merriment, Playfulness, Sport, Joy, Humor, etc.)
6. Fear (Timidity, Fearfulness, Anguish, Caution)
7. Acquisitiveness (Propriety, Selfishness, Stinginess, etc.)
8. Hunting (Cruelty, Eagerness, etc.)
9. Sociability (Lonesomeness, Sociableness, Hospitality)
10. Competition (Emulation, Jealousy, Ambition, etc.)
11. Curiosity (Inquisitiveness, Longing to Know)
12. Shyness (Modesty, Bashfulness, Reserve)
13. Ornamentation (Beauty, Display, Pride in Appearance)
14. Imitation
15. Revenge (Anger, Hatred, Resentment)
16. Cleanliness (Purity, Decency, Wholesomeness)
17. Worship (Piety, Reverence, Faith)
18. Constructiveness
19. Sympathy (Sorrow, Pity, and their allies)
20. Cunning (Secrecy, Intrigue, Slyness)
21. Pride (Haughtiness, Conceit, etc.)
22. Gratitude (Thankfulness, Gratefulness, etc.)
23. The Comic (Laughter, Amusement, Hilarity, etc.)
24. Harmony (Symmetry, Proportion, Balance, Conceit, etc.)

Objects of Emotional Appeal

The emotion appealed to by the copy is not necessarily the one that motivates the purchase of the article.

"Teaser" copy aims to excite the curiosity of the public, but not with the hope that their curiosity will lead immediately to the purchase of the article—which may not even be named. Instead, they are expected to read the later advertisements which give more information about the product. Humorous advertisements are not necessarily used to advertise joke-books and other laugh-producers. Contests that appeal to the competitive instinct and puzzles that appeal to the constructive instinct are used for all kinds of products. There is naturally some waste motion in direct appeals that merely serve to draw attention to an advertisement and get the copy read. Frequently the cost of teaser advertisements and similar appeals is out of proportion to their value. However, they serve to emphasize the distinction between the prospect as a buyer and the prospect as a reader of advertising.

The more numerous and important classes of direct appeal try to stimulate an emotion which is to be gratified by the article itself. One object of market analysis is usually to discover the consumer's buying motives so that these may be appealed to in the copy. Too often such analyses fail to distinguish between motives of purchase and kinds of evidence. The appeals "save money," and "be healthy" are in one category; "testimony of physicians" and "guaranteed pure" are in quite another. They are not mutually exclusive and should not be ranked against one another, for material of the two different kinds may be used in the same copy. One may indicate the basis and the other the direction of the appeal. If an analysis is properly made, however, it tells the advertiser whether his article is most frequently bought for motives of economy, or of vanity, or of health, or some other emotion or reason.

Positive and Negative Emotions

A distinction may properly be drawn between emotions that are pleasant and positive, and those that are unpleasant and negative. Probably no advertiser would intentionally provoke disgust, contempt, or aversion. Public policy would hardly permit him to arouse a feeling of anger, revenge, or cruelty. Copy that accidentally makes such appeals is obviously harmful to the advertiser's interests.

Fear has some kinship with these other negative emotions and therefore should be used only by an advertiser who is very sure of his ground. Fear itself in its extreme form is paralyzing; it robs one of the power of action. No one buys anything through fear, but rather through the instinct of self-preservation or some other reaction that is almost inseparable from fear.

This distinction may be slight, but it is vitally important. It shows why the fear appeal in a competitive field—a warning against substitutes, for example—may not only fail to produce results for the one who uses it, but may be detrimental to sales in the whole industry. The automobile manufacturers, especially in the early days, justly objected to strong fear appeals by manufacturers of tire chains and other safety appliances. In so far as these succeeded in arousing fear, they led to inaction rather than action—to not buying an automobile at all rather than buying a protective device.

In some fields this objection is not valid. Fear appeals for fire insurance and fire extinguishers are appropriate and beneficial to all. When people have enough fear of fire, they will either guard against it or insure themselves against losses caused by it. They may do both. Which-ever they do, it directly promotes the interests of all who



"TREMENDOUS TRIFLES"

Trifles start fires. Trifles, like cigar butts, waste paper baskets, unwatched cooking fat, defective flues, smouldering out-door fires, and machine friction. Trifles burned Chicago and Baltimore. Trifles will cost the American public a half billion dollars this year.

Watch your trifles. Insure your business and possessions against every possible kind of loss. Insure in the Hartford Fire Insurance Company because the record of the Hartford in all losses, including conflagrations, for over a century indicates the proved willingness of its stockholders to meet any obligations

which the Company may assume.

Insure in the Hartford because in addition to sound insurance, and at no extra cost, the Hartford offers to the owners of industrial plants and big business establishments the services of specially trained fire prevention engineers, who will cooperate to reduce the hazards of fire, thus providing against unforeseen and calamitous misfortune.

It is convenient to insure in the Hartford. There is an agent near you. If you do not know him, write for his name and a copy of an unusual booklet, "The Red Plague". It is free.

HARTFORD FIRE INSURANCE CO. HARTFORD, CONN.

*The Hartford Fire Insurance Company
and the Hartford Accident and Indemnity
Company write practically every form of
insurance except life.*



©H.F.I.C.P. 23.



REAL SERVICE IN THIS EMOTIONAL APPEAL.

are engaged in selling either protection or insurance. Even though a fear appeal, pure and simple, might be justified here, most advertisers make their copy to some extent positive and constructive. The example on page 145 illustrates.

Fear appeals are also legitimate for revolvers, locks, check-protectors, and other devices that guard against criminals, as well as for disinfectants and similar merchandise that guards against disease or man's natural enemies. It is not often necessary to dwell at any length upon the dangers that must be guarded against, unless they are of the less obvious kind. Where the enemy is less apparent, more attention must be paid to it, as in the following example:

THREE GREAT FEARS THAT HAUNT THE FIRESIDE

Three great fears walk with men from their offices to their homes, and sit with them by their firesides at night.

They are as old as the race; and yet new in the experience of every individual member of it.

They break rudely into conversations of husbands and wives, causing sudden silences. They thrust themselves between the faces of men and their little ones with quick stabs of apprehension.

Three gnawing fears:

- the fear of the loss of health
- the fear of the loss of the job
- the fear of a dependent old age

Youth laughs at all three fears. Health seems boundless then; the job a mere game; and old age lost in the far, dim future.

*The Fear That Seems Foolish
at 21 Is Very Real at 35*

But many a man comes to himself with a start in his early thirties or forties.

"I am not progressing as fast as I ought," he says to himself. "Other men are passing me." And he begins to ask very earnestly: "Where am I going to be ten years from now?"

In such a mental attitude men turn in large numbers to the Alexander Hamilton Institute.

For this is a distinguishing characteristic of the Institute—a fact which makes it unique among the forces of business training.

The men who turn to it are not boys; their average age is a little over thirty; and eighty-five per cent of them are married.

They are attracted to the Institute as it enables them through the teaching of all the fundamentals of business to safeguard themselves against two of the Three Great Fears—loss of a job and dependent old age.

For years the Institute has devoted itself exclusively to the single work of training men for higher executive positions in business—the positions that demand a knowledge of the fundamentals that underlie all business—the positions which banish the fear of the loss of a job or dependent old age. The Institute offers no training for specialized tasks of narrow opportunity. It has only one Course of executive training.

.
(Evidence was given here)
.

*At Least You Owe It To Yourself
To Investigate*

If you are in your twenties, or thirties, or forties, it lies within your power to give yourself the kind of training that will banish fear.

The fear of the breakdown that so often comes from the futile struggle in a monotonous position need never trouble you. You may lift yourself forever out of the class of men of whom there are too many into the class for whom the demand always exceeds the supply.

An institute that can help you do this—that has proved its help in thousands of other lives—is worth investigation at least.

“Forging Ahead in Business”

To make investigation very easy the Alexander Hamilton Institute has published a 116-page book, “Forging Ahead in Business.” To thousands of men it has proved the great turning point; it contains valuable information, and is worth an evening of any man’s time. It will be sent entirely without obligation. It is the first step in the banishment of fear; send for your copy now.

ALEXANDER HAMILTON INSTITUTE

848 Astor Place

New York City

Good as this copy is in conception and execution, it is less effective as advertising than other copy in the same series that made a more positive appeal to ambition. (See page 190.)

The Exhortation

The simplest form of direct emotional appeal is the exhortation, mostly in the imperative. This has the

advantage of the powerful suggestion that always attaches to the direct command. The tendency of one who listens to a command is to obey. To resist demands the exercise of the will. And the positive command, "Do this," is far stronger than the negative command, "Don't do this."

The following example illustrates this method:

SAVE YOUR TEETH!

Nature intended they should last a lifetime. They will last if you do your share.

Plug the cavities—yes, but that's too late. Your dentist can repair or replace teeth but he cannot restore them.

Keep your teeth clean—yes, but that's not enough. Mechanical cleansing cannot remove the acids that form in the mouth and destroy the enamel. Ordinary dentifrices do not touch them.

Use Pebeco Tooth Paste—the one dentifrice that neutralizes "acid-mouth" and thus removes the greatest cause of tooth-decay.

(The remainder of the advertisement contained evidence and invited the reader to test his mouth for acid.)

This example, as may perhaps be guessed, appeared over a decade ago. Its earnestness and fierce energy were more suited to the temper of people in the pre-war era. During the war there was justification for so many exhortations and so many were used that people apparently got their fill of them and have not been so responsive since. It no longer seems worth while to get violently excited about small things or to try desperately to excite others.

Copy that begins with a bunch of exhortations in bold face Gothic seems almost antediluvian, although the following appeared as late as 1919:

GIRLS! BEAUTIFY YOUR HAIR WITH
"DANDERINE"

*35 Cents a bottle! Freshen your Scalp!
Stop Falling Hair! Remove Dandruff!
Have Lots of Wavy, Glossy, Beautiful
Hair—You Can!*

However, the disadvantages of this style of copy are better realized by most advertisers. Other kinds of copy have so much greater intrinsic interest that exhortations are less likely to be read. They tend to become monotonous. Occasionally they arouse opposition. They cannot readily be combined with reason-why material because the style is so foreign to that of calm reasoning. Intelligent people suspect that the shouter and pleader has a weak case which he is trying to conceal with emotionalism.

Nevertheless we frequently see today copy that begins with a command and continues its emotional appeal largely through exhortations. The beginning command, of course, should have the reader's viewpoint and suggest an action that is obviously to his interests. For example, "Get out of the rut," "Make the garret livable—easy," "Build a \$10,000 business of your own—be independent." Such a command needs to be specific and concrete. "Be beautiful" is not so good as "Keep that school girl complexion." "Save money on heating" is not so good as "Guard your coal pile." "Be sure that your child is comfortably shod" is far inferior to "Be kind to the little feet."

The sentence-forms used in place of exhortations may be questions, such as "How far is your home from a fire-alarm box?" They may be assertions: "You can be so strong." They may be exclamations: "Insect bites—how they hurt!" or "March—the danger month!" Some

variety of form—but not too much—keeps emotional copy from becoming monotonous and paves the way for the use of a strong exhortation in closing. The closing exhortation is used extensively in advertisements of all kinds, especially those that attempt to secure direct action. For this purpose, it is most effective, and if the reader has been interested enough to reach the close, a paragraph of commands will not antagonize him.

In rare instances a direct command to buy an article has successfully been used at the beginning of copy. The purpose was to challenge the reader, whose immediate reaction is "Why should I?" The reason why must immediately follow the exhortation. For example, an advertisement had the headlines, "Get this Little Book and See Why—." Below in the text the sentence continues: "The Standard Oil Co. said, 'It is just what we want' and ordered 39 copies"; more evidence was then added, before describing the book at all. This really had a certain amount of curiosity appeal. The method, however, is not recommended for general use.

Emotional Description

Many emotional appeals are composed almost entirely of description. All description, in fact, contains something of the emotional element, for the senses are the gateway of the emotions, and in practice it is not easy to tell where the sensuous leaves off and the emotional begins. This is particularly true in descriptions of music and musical instruments: music has been called the language of the emotions, and its emotional effect is almost inseparable from its sense impression. Subjective description (see Chapter VII) is quite likely to be almost purely emotional. The following, while it purported to be a monolog by a user, and thus was in some degree

dramatic copy, was really a direct emotional appeal by description:

"LA DONNA E MOBILE"

Drives Out the Inferno of the World
When Played by *Instinct*

SOME JOYOUS EXPERIENCES WITH THE NEW
INSTINCTIVE PLAYING

No. 6 of Series

"Last night I came home from business, weary of worry, aggravation, dust, grime and noise—the cruel eternal clangor of traffic.

"As I closed my front door, it seemed that I was shutting out an Inferno. Yet I could not shut it out, completely, for the Echo still reverberated jarringly upon my soul. I craved relief, as a parched soul in the infernal regions craves water.

"Without turning on the lights, I sat down at my Virtuolo. The back-log, in the fireplace behind me, cast a fitful glow upon the ceiling. I began to play 'La Donna e Mobile,' the great tenor solo from Rigoletto. I shut my eyes; I opened my feelings. I played by Instinct.

"On the wings of music and imagination my mind flew to Naples. I was in the great Teatro San Carlo again. I heard the golden voice of Caruso as I first heard it there, years ago, in those opening words: 'Woman is as changeable as a feather in the wind.'

"The exquisite grace, the eternal beauty of the music came, like an angel with a flaming sword, and drove from my soul the echo of the Inferno of the world. What a superb sensation—what a relief—this playing of the Virtuolo by Instinct!"

(Name on request)

A large proportion of advertisements for books, plays, movies, and other entertainments use the descriptive method but without much in the way of objective impressions. The old posters of Barnum and Bailey's circus that we remember seeing in childhood, strove to awaken the emotions of curiosity, delight, and even horror; but their adjectives were chiefly general superlatives, such as *colossal*, *gorgeous*, *superb*, *stupendous*, *magnificent*, with occasionally a trite figurative expression, like *death-defying*, *blood-curdling*, *hair-raising*. Moving-picture films are advertised today by similar copy, though usually of a less hackneyed character. (See page 136.) There is still a certain amount of magic in a collection of big words, but for the sophisticated mind a more restrained style is needed to convey an emotional impression. The following is an excellent example of restraint in the use of emotional description:

THE AIR IS FULL OF THINGS YOU SHOULDN'T MISS

There are over one million fortunate homes in the United States where it is possible to reach into the air and bring right into the bosom of the family the finest entertainments and educational influences of the world—practically free!

The air is full of fine things. The invisible waves cross and recross without interfering one with the other. A radio-receiving set brings them home to you whenever, and as long as, you wish.

Here you are tuned up to an eloquent speech on "Abraham Lincoln"; it is beautiful but pathetic. By a slight shift of the dial, which tunes you on to another wave length, you can listen to words in another tongue; a Spanish song from Cuba, or perhaps an announcement in French from Montreal. Another slight turn of the dial and

The air is full of things you shouldn't miss

There are over one million fortunate homes in the United States where it is possible to reach into the air and bring right into the bosom of the family, the finest entertainments and educational influences of the world—practically **FREE!**

The air is full of fine things. The invisible waves cross and recross without interfering one with the other. A radio-receiving set brings them home to you whenever, and as long as, you wish.

Here you are tuned up to an eloquent speech on "Abraham Lincoln;" it is beautiful, but pathetic. By a slight shift of the dial, which tunes you on to another wave length, you can listen to words in another tongue; a Spanish song from Cuba, or perhaps an announcement in French from Montreal. Another slight turn of the dial and your home is filled with harmony from a popular concert, or you are listening to a sermon by a famous preacher.

Your theater is the air—no admission fee—no dressing and taking the street car down town—no worry about an over-crowded house—no buying tickets in advance.

Your set may bring you one of those miraculous surprises which so thrill you with the power and extraordinary possibilities of radio.

In Lost Harbor, Alaska, recently a family listened to a concert from Station KSD in St. Louis. There have been times when WEAF at New York has been heard plainly 2,450 miles away at Albany, Oregon. These are some of the unusual gifts that radio may hold for you. And the air is full of these wonderful things you should not miss.

Statesmen delivering messages of world import—Grand Opera as distinct as if you sat in a box—baseball and football games play by play—latest market quotations—notes on fashions—lectures on an infinite variety of subjects—forecasts of the weather—a symphony orchestra, or a superb organ recital.

These are only some of the aeolian harmonies of which the air is full, and which you may freely enjoy if you have a radio receiving set, which reaches into the ether and brings you your heart's desire.

A good radio set puts you in tune with the great soul of humanity; your home and family are brought into contact with the heart of the world. Buy a good radio set of *reliable* manufacture, and bring the modern miracle into your home.

The battery is the vital part of any radio receiving set. Eveready Batteries—especially made for Radio—serve better, last longer, and give better results.

NATIONAL CARBON COMPANY, INC.
LOPP ISLAND CITY, N. Y.



EMOTIONAL DESCRIPTION.

your home is filled with harmony from a popular concert, or you are listening to a sermon by a famous preacher.

Your theater is the air—no admission fee—no dressing and taking the street car down town—no worry about an over-crowded house—no buying tickets in advance.

Your set may bring you one of those miraculous surprises which so thrill you with the power and extraordinary possibilities of radio.

In Lost Harbor, Alaska, recently a family listened to a concert from Station KSD in St. Louis. There have been times when WEAf at New York has been heard plainly 2,450 miles away at Albany, Oregon. These are some of the unusual gifts that radio may hold for you. And the air is full of these wonderful things you should not miss.

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A good radio set puts you in tune with the great soul of humanity; your home and family are brought into contact with the heart of the world. Buy a good radio set of reliable manufacture, and bring the modern miracle into your home.

(National Carbon Company)

Heart-to-heart Talks

The copy-writer sometimes takes it upon himself to give a heart-to-heart talk to the public to awaken such emotions as sympathy and affection. Although there

have been some successful examples of this sort of copy, it is not recommended. There is too much risk of becoming maudlin and over-sentimental. Sentiment has a legitimate place in advertising, as in all other kinds of literature, but sentimentalism is a different matter. According to literary critics, sentimentalism results from the attempt to awaken emotion without adequate cause. A cake of soap or a carpet sweeper hardly seems adequate cause for deep emotion—even at Christmas. In spite of all this, the advertisement on page 157 must be given credit for real effectiveness. Here the writer has resisted the temptation to be unduly fervent in his appeal.

In most cases where the copy-writer considers the adoption of this method he will find it safer to use one of the indirect appeals explained in the two following chapters. A heart-to-heart talk comes more appropriately from the lips of some pictured character, preferably a user, than from the manufacturer himself. The dramatist or story-writer always has the privilege of using one of his characters to express his own sentiments—and if the sentiments fail to “register”, he can deny responsibility. This is putting it rather crudely, perhaps, but the fact is that a copy-writer is at a great disadvantage in speaking intimately to the public at large. Much of this disadvantage is removed when the talk is by one typical user to another, and the public merely listens in on the conversation.

Bargain and “Free” Appeals

Some of the most effective appeals to the emotions are so direct that they need little or no exhortation, description, or explanation. Such, for example, are the direct appeals to cupidity that are inherent in a bargain price or “free” offer. In spite of years of experience, a large



--to an Appreciative Husband

Sometimes, especially in such a kindly season as Christmas always is, you probably reflect in mingled wonder and gratefulness upon the girl who cast her lot with yours.

Even as you read this page she is perhaps moving about the familiar rooms, carrying on the work that to her is not work because it is inspired by love.

If you are fair, you have a sense of the great treasure that is yours in her day-long and life-long service, in the offering laid so generously upon the shrine of her affection—her home.

Wouldn't you like, this Christmas, to give her something that should speak your thought of her, and that at the same time could lighten the endless round of daily labor she so willingly performs?

Almost any woman will tell you The Hoover is such a gift.

For The Hoover is more than a means to an ever-clean home; it is a way to ease, and leisure, and enjoyment, for the woman in that home.

It is a helper that electrically beats out from rug depths all nap-wearing, disease-laden grit, that sweeps up all surface litter, erodes crushed nap, freshens colors, and cleans by air.

It does all these things in one easy, rapid, dustless operation, saving not only labor but the rugs as well.

Give the woman who is your wife, or your mother, a Hoover this Christmas, and you give her one of the finest gifts a thoughtful man can choose.

COMING—HOOVER WEEK
EVERY AUTHORIZED HOOVER DEALER IN AMERICA JOINS TO IN CORDIALLY INVITING YOU TO HIS STORE, DURING HOOVER WEEK, DECEMBER 8TH TO 16TH, WHERE YOU WILL SEE A MOST INTERESTING PUBLIC DEMONSTRATION OF THE HOOVER. WATCH YOUR LOCAL NEWSPAPERS FOR ANNOUNCEMENTS TELLING WHERE THESE EXHIBITS ARE IN YOUR LOCALITY

THE HOOVER SUCTION SWEEPER COMPANY, NORTH CANTON, OHIO
The oldest and largest makers of electric cleaners
The Hoover is also made in Canada at Hamilton, Ontario

The HOOVER

It BEATS...



as it Sweeps

as it Cleans

AN EFFECTIVE APPEAL TO SENTIMENT.

part of the public still hopes to get something for nothing, and buy goods for less than cost. Perhaps a more sordid instinct than cupidity also responds to the announcement that a sale is made possible by the bankruptcy or other distress of a merchant or manufacturer. Somehow the old theory that two cannot profit by a trade still persists, and many people feel a special joy in buying merchandise when they think the seller takes a loss. Professional swindlers (wire-tappers, for example) sometimes justify their practices on the ground that they rob only people who thought they were robbing some one else—and hence deserved to lose. Certainly the fraudulent price offers of sellers would have small chance of success if buyers were all unwilling to cheat.

Fortunately, this type of advertising—most of which is illegitimate and misrepresentative—is disappearing from the pages of reputable magazines and newspapers. The more vicious forms of premiums, free offers, and other something-for-nothing promises are likewise less conspicuous. In mail-order advertisements for diamonds, jewelry, watches, and even books, however, some extra inducement still appears to be almost essential. In many instances it dominates the appeal.

There are some kinds of free offers that are strictly legitimate; for example, offers of samples and informative booklets. Even here the wiser policy is to make some small charge to insure that the sample or booklet shall reach only those who can make good use of it, and not merely those who respond to all free offers. It is also farsighted policy to subordinate the free appeal in the display and place it at the end of the copy. Here it gets sufficient emphasis, and it comes to the eyes of those who have already been interested enough to read the advertiser's whole message. Subordination of the free offer

may sometimes result in a smaller number of inquiries, but these are likely to be of better quality, and there is less danger that good-will may be destroyed by the cheap "free" appeal.

Contests and Puzzles

Contests and puzzles are a special kind of direct appeal, but it is by no means certain to what instincts and emotions they appeal. It may be the constructive instinct; it may be the competitive instinct; it may be pride in one's ability to overcome obstacles; it may be merely the acquisitive instinct that desires the prize. Very likely the dominant motive is different with different people; some may enter the contest from a combination of motives. At any rate, hundreds and sometimes thousands of people respond to contest or puzzle advertisements.

Many of these contests are of no value—or even worse than no value. Among the objectionable classes of contests are the following:

- a—Those that are a cloak to conceal a semi-fraudulent offer
- b—Those that demand labor out of all proportion to the reward
- c—Those that have no relevance to the article advertised.

In the first group comes the rebus or the missing letter puzzle, such as "What city is represented by M - lw - - k - - ?" It may seem improbable that even a simple-minded person could believe that a manufacturer would reward any one for the solution. Nevertheless, many people sent in answers, only to be told that their prize would be \$300 credited on the purchase price of

a piano, or something of that sort. The vigilance of the Post Office authorities has put a stop to these particular snares for the unwary, but other almost equally objectionable contests have sprung up in their place.

A favorite form of objectionable contest in recent years is that which invites readers to find in a picture as many objects as possible that begin with the letter C or S or B. The "joker" in these contests is that the size of the money prize which may be awarded to a competitor depends on the amount of merchandise he buys from the advertiser. Note that he does not buy *advertised merchandise*; the goods themselves are not advertised in any constructive way. Most reputable manufacturers will not use contests of this kind and most reputable magazines will not accept them. They are not only irrelevant to the advertiser's goods, but are foreign to the real functions of advertising.

Contests that demand a great deal of useless labor are less obviously unethical, but they may do almost as much harm. The most conspicuous example of this class is the contest which requires entrants to make as many words as possible out of the name of the product; for example, *Blank's Superfine Writing Paper*. A joker may be added in the proviso that the words be written on the advertised brand of paper. The contest looks innocent enough on the face of it, but a contestant must spend literally weeks in poring over the dictionary to compile his list of words, not to speak of the hours wasted in writing or typing them. A single entry is likely to require a stack of paper as thick as a book. No one who has ever seen the pile made by a few hundred word-lists and who has estimated the amount of labor they represent—and the tears of disappointment that will be shed by the non-winners—could have the heart to advertise by means of such a contest.

The only kind of contest worth using is that which is directly relevant to the product and genuinely constructive. A contest for a new name or trade-mark is good. Better still is a contest for slogans, jingles, letters explaining the merits of a product, and descriptions and pictures of its uses. These require little actual labor, and what there is tends to acquaint consumers with the value of the product. The material gathered in this way can sometimes be used advantageously in a subsequent advertising campaign.

One notably successful contest of this kind was conducted by an automobile manufacturer during automobile show week in a metropolitan city. The contest was for the best letter explaining the advantages of this type of car. The campaign used the old curiosity "teaser" device of showing one or two points of construction in the advertisement without mentioning the name of the car. This the reader had to guess. The prize was the car itself and to many minds this was a more concrete and desirable goal than a money prize of \$1,500 would have been. In this contest more than 28,000 entries were received.

An even larger number of entries (540,000) were submitted in the contest for a new name for Eveready flashlights. In both these instances, and in most others of the kind, it may fairly be estimated that for every entry received there were at least a dozen people who had given some thought to the contest and possibly talked about it. Their failure to submit an entry was simply due to an inability to reach a conclusion that satisfied themselves. Obviously this army of people was, in a sense, an army of volunteer sales persons. Moreover, the fact that they had already done something the advertiser



\$1000 in prizes for the best interpretation of this picture

THIS is one of a series of pictures used in the advertising of Eaton's Highland Linen. Four of these pictures have already appeared in this magazine. Look them up, study them, read the advertisements, see how the pictures are used and what they illustrate.

Then write a 25 word interpretation of this picture in which the thought expressed by the picture is connected with the use of writing paper.

The best interpretation of the picture and the best application of its meaning to the use of writing paper will win the first prize. Prizes will be awarded to other successful contestants as indicated

RULES

Please read these simple rules and follow them, otherwise your contribution will not be considered:

1. Your interpretation must not exceed 25 words
2. You may submit as many answers as you wish provided each answer is written on a separate sheet of paper
3. All answers must be written on Eaton's Highland Linen. This paper may be obtained wherever good stationery is sold. If you cannot readily obtain this paper, or if you do not wish to buy it, send a postal card to the Eaton, Crane & Pike Company, Pittsfield, Mass., and we will mail you, free of charge, a sheet of Eaton's Highland Linen and a Highland Linen Envelope for your use in entering this contest
4. All answers must be addressed to Contest Committee, Eaton, Crane & Pike Company, 225 Fifth Ave., New York, and must bear a post mark not later than midnight Friday, November 30th, 1923
5. No person in the employ of the Eaton, Crane & Pike Company, or member of

\$500	1st prize
\$200	2nd prize
\$100	3rd prize
2 prizes of	\$50 each
4 prizes of	\$25 each
100 prizes in boxes of stationery	

the family of such employee will be eligible to compete

6. If two or more contestants send answers alike in thought and of equal merit, the full amount of the prize will be paid to each

7. The announcement of the winners will be made not later than February 1st, 1924.

8. The judges who will pass upon all contributions and make the awards are

EMILY POST, author of "Enquette, the Blue Book of Social Usage"

CHARLES DANA GIBSON, President, Life Publishing Co

BRUCE BARTON, President, Barton, Durstine & Osborn, advertising agency

Enter this contest. It is an opportunity. It calls for original thinking and clear, concise writing. It may enable you to discover a gift you did not know you possessed.

EATON, CRANE & PIKE COMPANY, New York - Pittsfield, Mass.

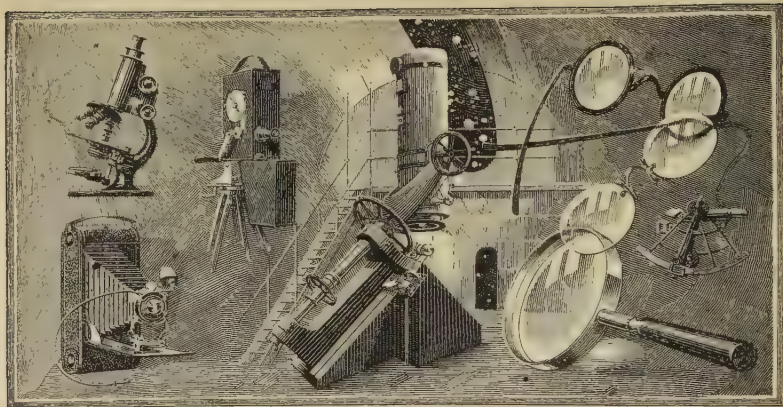
A CONTEST THAT HAS EDUCATIONAL VALUE.

asked them to do, made it far easier for him to influence their action in the direction of a purchase.

An almost ideal contest was conducted by Eaton's Highland Linen Paper. (See page 162.) The preceding advertisements in this series had already pictured various discourteous acts and breaches of etiquette, all of which were related to the subject of correct writing paper. The campaign was in the highest degree educational. The contest carried that educational process a step farther by requiring readers to give some thought to the forms of discourtesy shown in the picture. The entry was to be written on the advertised brand of paper, but as a sample sheet was given free, this entailed no hardship. By giving sufficient thought to the question, almost any manufacturer can devise a contest which is similarly constructive and educational, as well as effective in its emotional appeal. He should always make sure that it complies with Post Office regulations, but there is little danger of its failure to do this, if it has been devised with the idea of rendering a public service.

Curiosity Appeals

Curiosity appeals can hardly be considered a separate variety of advertising. There are some pure curiosity appeals, to be sure, like the isolated sentence: "See preceding page for important announcement." But nearly all human-interest copy, direct and indirect, and much reason-why copy also, is read by the public to satisfy their insatiable appetite for knowledge. They want to know—to know why a rubber ball bounces, how to have beautiful hair, what happened next, who was the guilty man, how to win a husband or a wife, how to make delicious tea biscuits, how to feed the baby, and a million



How lead helps you see

THE use of lead in lens-making has made the planets in the universe objects as familiar to astronomers as are the chickens in a barn-yard to a farmer's wife.

The microscope lens, containing lead, has enabled science to count and classify bacteria so small that millions can live in a drop of milk.

There is lead in the telescopic lens of the sextant with which the navigating officer determines his latitude and longitude and plots the course of his ship.

Before such lenses were made, man could distinguish objects only a few miles away, and the point of a needle was the smallest thing conceivable, because it was the smallest thing that could be seen.

How lead gets into glass

Ordinary lead is melted at a very high temperature. On cooling it falls into buff-colored flakes. This is litharge, a lead oxide. Reburning and recooling the litharge gives an orange-red powder, called red-lead, another oxide of lead. Litharge or red-lead melted with silica (fine white sand) and potash or soda makes clear glass.

Lead gives to this glass the quality necessary for properly refracting or bending the rays of light, so that the magnifying power of the glass lens is enormously increased.

Thus with the help of lead the courses of stars and comets are revealed. The

length of days and seasons, the tides, even the weather, can be known in advance. With the help of magnifying lenses man has developed the serums that protect humanity against diphtheria, typhoid, and other diseases.

Lead in other lenses

The same lead is used in making the moving picture lens through which you see the countries and peoples of the world. It is in the glass lenses of ordinary cameras, and also of spectacles, eye-glasses and reading glasses.

Paint needs lead

The most widely known use of lead and its products is, however, in making paint. It is white-lead that gives to good paint its ability to last long and adequately protect the surface. The quality of any paint depends largely upon the amount of white-lead it contains.

Property needs paint

Until recently many people did not realize as fully as they should that by keeping the natural destroyers away from their property they prolonged its life. Today, however, they are acknowledging the wisdom of the phrase, "Save the surface and you save the property."

NATIONAL LEAD COMPANY

New York Boston Cincinnati San Francisco
Cleveland Buffalo Chicago St. Louis
JOHN T. LEWIS & BROS. CO., Philadelphia
NATIONAL LEAD & CO., Pittsburgh

all." And they are saving the surface by painting with white-lead paint.

What the Dutch Boy means

NATIONAL LEAD COMPANY makes white-lead and sells it, mixed with pure linseed oil, under the name and trademark of *Dutch Boy White-Lead*. The figure of the Dutch Boy you see here is reproduced on every keg of white-lead and is a guarantee of exceptional purity.

Dutch Boy products also include red-lead, linseed oil, flaking oil, babbitt metals, and solder.

Among other products manufactured by the National Lead Company are battery litharge, battery red-lead, pressure die castings, cinch expansion bolts, sheet lead, and Hoyt Hardlead products for buildings. It also manufactures lead for every other purpose to which it can be put in art, industry, and daily life.

More about lead

If you use lead, or think you might use it in any form, write to us for specific information, or, if you have a general academic interest in this fascinating subject and desire to pursue it further, we will send on request a list of books which describe this metal and its service to the civilized world.



SATISFIES THE THIRST FOR KNOWLEDGE.

other things. Death is the only thing that ends mortal curiosity.

Of the many forms of advertising copy that appeal wholly or partly to curiosity, the only one we shall consider here is the informative. An excellent illustration is to be found in the National Lead series during 1923. Each of these told of the many uses of lead in some important field, such as railroads, automobiles, optical goods, and the like. (See page 164.) The information was interesting in itself, and was presented in a simple, homely way. The illustrations used were modelled upon those of the familiar French dictionary, "petit Lerousse." Taken as a group, the series was almost a complete Outline of Science, and illustrated admirably the principle that advertising of genuine informative value will be read and will build good-will.

CHAPTER IX

ASSOCIATION COPY

When Silence Is Golden

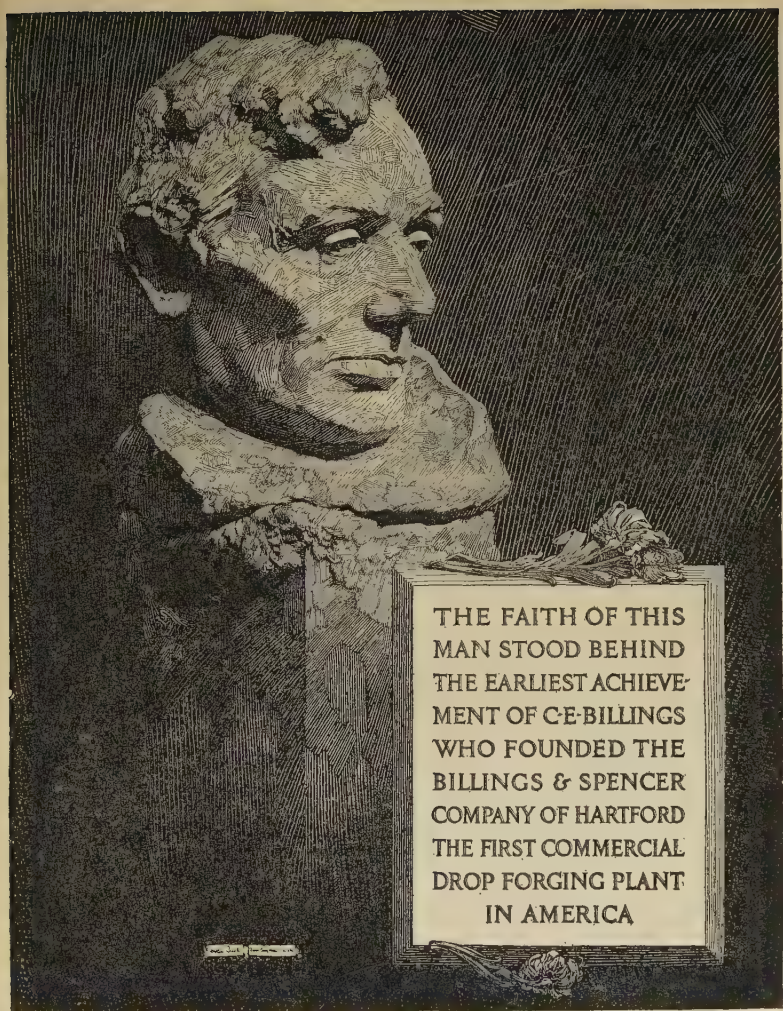
James Russell Lowell, in his essay on Chaucer, pays this tribute to the old master's skill:

"Sometimes he describes amply by the merest hint, as when the Friar, before setting himself down, drives away the cat. We know without need of more words that he has chosen the snuggest corner."

In advertising copy, likewise, the powers of a writer are frequently shown more clearly by what he leaves unsaid than by what he says. Particularly is this true of copy that appeals to the senses and emotions, where the true and appealing conception of an article may be implanted in the reader's mind with few words or no words at all. Various methods of suggestion are available for the writer's use. Among them is symbolism. The very symbol that Chaucer used, the cat, has been used by several advertisers, notably Perfection Oil Heaters, to tell their story of cozy warmth. Westinghouse Electric Heaters have used for the same purpose the naked baby drying himself after a bath.

Symbolic Advertising

The use of symbols and personifications to suggest qualities of the advertised product is perhaps the simplest and most elementary form of indirect human interest



THE FAITH OF THIS
MAN STOOD BEHIND
THE EARLIEST ACHIEVE-
MENT OF CE-BILLINGS
WHO FOUNDED THE
BILLINGS & SPENCER
COMPANY OF HARTFORD
THE FIRST COMMERCIAL
DROP FORGING PLANT
IN AMERICA

"SILENCE IS GOLDEN" ADVERTISING.

appeal. Many trade characters, like the Campbell kid, the Bon Ami chick that hasn't scratched yet, and the old Dutch woman who chases dirt, owe their origin to an attempt to embody in concrete form some characteristic of the product. Symbols have likewise been used to suggest conditions that the product combats, as, for example, the wolf of winter, the demon fire, and the unseen enemy, friction.

Symbolic advertising does not differ greatly from direct descriptive and emotional appeals. The symbol is hardly more than a picturization of a simile, metaphor, or other figure of speech, such as might be used in direct descriptions. Often it is accompanied by a direct appeal in the copy. Since the symbols are of many kinds, however, and not all of them convey their messages so simply and directly, it seems best to classify them with the other forms of suggestive or "association" advertising.

The term "suggestive copy" is more appropriate, in some ways, to designate the various kinds of copy that depend upon the association of ideas, but it is unfortunately misleading. *Suggestive* literature, to most people, means literature that suggests sex relationships that are not considered fit subjects for plain speaking. Because of this unfortunate and perhaps unfair limitation of the term "suggestive," the term "association copy" is used here.

How Ideas Are Associated

All suggestion, as a matter of fact, depends upon the association of ideas. From the earliest days of infancy when we discovered that the bright glow of fire had some connection with a pleasant feeling of warmth—and when observed at too close range was followed by a painful, smarting sensation—we human beings have been

constantly learning the relationships of the various things that make up life. The greater part of the process of learning consists of the establishment of associations. These associations are of many kinds—cause and effect, time sequence, similarity, antipathy, and many more. They are all stored away in our memories, and when one of the group of related ideas is brought up to the forefront of the mind, the other ideas associated with it are likely to come along, too.

Since associations depend on experience, it is obvious they are not the same for all people. The picture of a sleeping cat may suggest cozy warmth to most of us, but in some Oriental countries it would suggest religious observances. Advertisers have sometimes found to their sorrow that they cannot safely represent certain animals in their foreign advertising because of the associations they have for people of certain races and religions. Even in our own country, it is impossible to be sure that an idea presented in an advertisement will evoke the desired suggestion in all who see it. Associations based on childhood experiences are perhaps safest, because they are most universal. After the days of childhood the paths of experience diverge, and the same idea will have different kinds of associations in the minds of people of different vocations, locations, wealth, or social position.

The copy-writer is interested at all times and in all kinds of copy in the association of the ideas he presents. Even in an appeal to the intellect he has to be careful to avoid bad associations. He cannot safely bring out the point that every person differs from all others by using such a phrase as "Down to Your Thumb Prints," because thumb prints are, in many minds, unfortunately associated with the Rogues' Gallery. In reason-why copy, however, the only necessity is to avoid bad associations:

In human interest copy, it is necessary to make the power of association work positively to help establish the desired impression.

Making Use of Established Associations

This may be done by taking advantage of associations that are already established in most minds, or by establishing new ones between the product and something that is generally regarded with respect and admiration. When associations are already established in the public mind, it is only necessary to state a part of the idea and the reader's own imagination (based on his experience) will fill in the rest. For example, it is rarely necessary to repeat in full any common proverb or familiar nursery rhyme. When we say "An ounce of prevention—," "A bird in the hand—," "A stitch in time—," "When the pie was opened—," the mind leaps ahead and fills in the remainder of the thought.

One advertiser has made a slightly different use of this principle. He has given us proverbs in full but with the wording slightly changed and applied to tooth paste. For example, "A tube in time saved mine," "Brush before you sleep," "A Miss is as good as her smile." These phrases are not only easier to remember because they are related to ideas already established in the mind, but they carry more conviction because part of our belief in the truth of the original proverb is transferred to this new version.

Uses of Suggestion

The more common method of using established associations is by giving only a part of a familiar idea. Much can be omitted from any story or argument if the average reader is able to supply it easily. The old-fashioned

novel used to end with a wedding, completely described down to the last detail of the flower girl's shoes. Nowadays it is enough for the author to present some indication that the hero and heroine have come to a mutually satisfactory understanding. The reader takes it for granted that the rest of the conventionalities will be complied with. The same is true to an even greater degree in drama. In the "Man From Home" the heroine off stage sings "Sweet Genevieve," while the hero, who has been standing in lonely meditation, registers glad amazement, and the audience knows that everything is all right.

In story or dramatic advertisements, as will be seen in the next chapter, similar omissions are often demanded not only by artistic but also by practical considerations. To secure the necessary brevity, the writer may sketch the situation by a single phrase. For example: "The tryst in the forbidden garden and then—"; "Couldn't get by, it was brakes or—."

In direct emotional appeals, it is not necessary to picture in detail all the sorrows that come to him who lacks the advertised article or all the joys of him who has it. Broken phrases accompanied by the eloquent dash or even single words may be enough to build up the picture and direct the mind along the right channels. The following is an admirable example:

YOUR LAMPS MUST TELL YOU!

Night driving on city street or country road brings risks!
A bicyclist, a wagon, a car by the curb, a ditch, a hole, a sudden curve!

Even an argument, if it is of a familiar sort, need not always be presented in full. Kitson in "The Mind of the Buyer" points out that many steps in the reasoning may be implied in the statement of a single one.

In the suggestion, "Ask the man who owns one," the implied portions are, "If you want to know how our car satisfies" (ask the man who owns one); "He will tell you that it gives perfect satisfaction."

Emotional and sense appeals profit even more by the omission of unnecessary steps. Such appeals cannot easily be put completely into words without danger of becoming banal or offensive. Consider, for instance, the effect of such a piece of copy as this:

A beautiful woman always appreciates fine silk hosiery and knows that it adds to her attractiveness. If she is well bred, however, she does not display her legs prominently in public. The attractive well-bred woman usually wears Sachem Brand."

All this can be implied and more forcibly impressed by the picture of a refined woman, modestly posed, coupled with the simple statement, "You just know she wears them," and the name McCallum. Another admirable example of repression, both in display and in copy, is shown on page 173. Copy like this makes its emotional appeal without running the risk of being slushy and sentimental.

Reminder copy often takes advantage of associations that have been established by previous advertising. Heinz, for example, has effectively shown his famous 57 against a background of numbers that have no associations, and comments, "56 is just a number—58 is just a number—but 57 means good things to eat."

The great bulk of association copy attempts to establish new associations between the advertised product and some idea that is already familiar to the reader.

Say It With Comfys

"WELCOME HOME" takes on a deeper significance, especially on a cold, rainy night, when there is a pair of Comfys handy to back up your greeting.

If they are genuine Comfys, the satisfaction they give goes further than mere comfort to the feet. They please equally because of the remarkable way they keep their shapely, smooth-fitting appearance, long after ordinary slippers become worn and "sloppy".

For over forty years, since Daniel Green made the first Comfys, we have kept faith with the American public by staunch adherence to the highest standard of workmanship and material. If you could see how carefully they are made, how jealously our standards of material and inspection are guarded, you would cease to wonder that genuine Comfys will outwear two or three pairs of ordinary slippers, and maintain their good looks to the last.

The most important thing to remember when you buy felt slippers is the famous Daniel Green label, found in each pair of genuine Comfys.

DANIEL GREEN FELT SHOE COMPANY
DOLGEVILLE, NEW YORK

NEW YORK SALES OFFICE:
116 EAST 137th ST.

CHICAGO SALES OFFICE:
189 WEST MADISON ST.

BOSTON SALES OFFICE:
10 HIGH ST.

Daniel Green Comfy Slippers



*"When Buying Slippers
Say That You Mean—
Comfys Made Only by
Daniel Green."*



We also make an attractive line of Comfy Boudoirs, D'Orsay's and Mules in many shades of Satin, brocade and velvet linings. Also luxurious Motor and Breakfast Boots. Look for our name on the sole of each slipper.

**Daniel Green
Boudoir
Slippers**

THIS SUGGESTS MORE THAN IT SAYS.

Imitative Suggestion

One of the strongest forms of suggestion is by action. The human being is naturally imitative. In any large city a man who stands on the street corner and gazes into the air will soon attract a large crowd around him doing likewise. In "Barnum" by Werner, we read of the interesting and effective way in which this pioneer publicity man made use of crowd psychology. By his orders, a laborer placed two bricks on the sidewalk a block apart and exchanged a third for each of them in turn—all the while preserving absolute silence and refusing to answer questions. He continued this meaningless process until a crowd had collected, whereupon he marched to the door of Barnum's Museum, bought a ticket, and walked inside. A considerable portion of the crowd followed his example. Then he went out by the back door leaving the crowd to enjoy the wonders of Barnum's exhibition. The laborer kept up this method with the result of augmenting Barnum's attendance by several hundred persons, until the police put a stop to it.

Associations with Living Persons

This imitative instinct is partly responsible for the success of advertising that uses testimonials signed by celebrities. An association is set up between the celebrated person and the advertised brand and a part of the prestige of the person is transferred to the brand. The same effect can be secured without using a testimonial by inserting in the advertising the name and picture of the distinguished celebrity. When people constantly see the pictures of women who have beautiful hair associated with the name of a hair preparation, an association between the two is established in their minds, so that when-

ever they think of beautiful hair they think of this preparation.

For much the same reasons an article is often given the name of some famous person. Thus, we have Mary Garden perfume, Lillian Russell face preparations, Lincoln and Lafayette motor cars, to say nothing of cigars named for Robert Burns, Webster, Girard, and nearly every other great man of the past—and even great men of our own generation, like Babe Ruth. Indeed, it has been said that a man is not truly famous until he has a cigar named after him.

Copy for an article that bears a famous name may use as a point of contact some reference to the person. This will attract the attention of her “following” of admirers and help to fix the association more firmly. The following example illustrates:

Rigaud's

MARY GARDEN

Face Powder and Rouge

Fragrant with Parfum Mary Garden

Mary Garden! So marvelous is her loveliness that all the world pays her homage. Yet even beauty such as hers must be preserved—enhanced—glorified. If you would bring out the compelling charm of a lovely face, touch it with just a little Mary Garden Rouge—and then impart a rose-petal softness with Mary Garden Face Powder. Both are fragrant with the exquisite Parfum Mary Garden. They will make you beautiful and keep you young.

To continue this method throughout a campaign might prove monotonous. Therefore, it is customary, after a time, to omit any extended reference to the person, and allow the name alone to establish the association. It may be suggested, in passing, that there are dangers in

giving any article the name of a living person. The hero of today is not secure upon his pedestal, and if he should become notorious instead of noted, the article that has borrowed prestige from him will share his disrepute.

Associations with Historical Personages

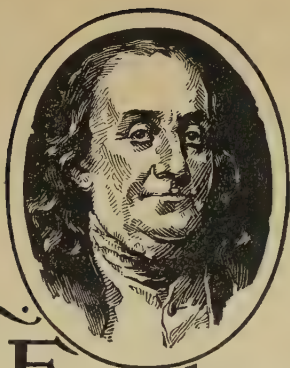
Association with famous personages of history does not have this danger, but this kind of association is not so quickly and easily established. Usually it requires more than a bare reference or bit of description. The favorite method is to tell some anecdote in the person's life that relates in some way to the type of product advertised. One safety razor manufacturer, for example, ran a long series telling of the shaving habits of such great men as Washington, Napoleon, Henry Clay, and Farragut. These anecdotes were interesting in themselves and they enabled the advertiser to show how present-day razors are superior to the old-fashioned kind. Association with great men of the past is, however, not without its dangers, as may be inferred from the jeer of a rival salesman: "Well, I see you are shaving all the dead ones."

Associations with men of the past are most suitable for institutional copy. A manufacturer cannot, with very good grace, boast of his character and ideals. He can, however, tell of the struggles and triumphs of men of the past, like James Watt, Josiah Wedgwood, Christopher Wren, and Elias Howe. His praise of their courage, persistence, and other moral qualities implies that he also has high ideals.

Associations with Familiar Types of Persons

Instead of actual persons, types of persons that are generally admired may be pictured for association effect.

Ben



Franklin's Razor

was like his brain

FRANKLIN'S BRAIN—like his razor—was a thing of exquisite balance. And by stropping his brain on other men's minds, he kept it always *fresh-edged*. So when, at seventy, his country pitted him against Europe's foremost diplomats, his keen intellect and old-fashioned honesty won their victory.

In like manner, his fine old razor was a thing of time-tested virtue—good heft in the hand, right shaving angle on the cheek, practical working length. All that Franklin's razor lacked to make it a perfect shaving tool was the double-edged, *guarded blade* of the

DURHAM-DUPLEX

A Real Razor—made Safe

For much less money than Ben Franklin paid you can have a real razor—with the old-time balance in the hand—the comfortable length—and the proper shaving angle—a razor that won't cut your face, for it's guarded—and won't heat your skin, because it has no "wire edge." And for that same small sum, you can have

the best tempered blade on earth, the longest, keenest and strongest—a two-edged, detachable blade with more shaving mileage than any safety blade. *Don't discard this blade when dulled.* You can strop it—you can hone it—why throw good steel away? Get a *real razor made safe* from your nearest dealer today.

ONE DOLLAR COMPLETE

The Greatest Shaving Mileage for the Money

This set contains a Durham-Duplex Razor with white American ivory handle, safety guard, stropping attachment and package of 3 Durham-Duplex double-edged blades (6 shaving edges) all in a handsome leather kit. Get it from your dealer or from us direct.

DURHAM-DUPLEX RAZOR CO.

190 BALDWIN AVENUE, JERSEY CITY, N. J.

CANADA
41 Victoria Street
Toronto

ENGLAND
27 Church Street
Bristol

FRANCE
Rue St. André 17
50 Rue de Paradis, Paris

ITALY
Constantino Etteri
Viale Mazzini 5, Milan



ASSOCIATION WITH GREAT MEN.

Clothing manufacturers, in particular have shown their garments draping the symmetrical forms of young men or women of apparently good breeding and personality. Usually these persons are engaged in the leisurely activities of the supposedly gilded rich, such as watching polo matches or embarking on transatlantic liners or skiing at St. Moritz. Although the public can hardly be unaware of the fact that these are purely imaginary beings, the creations of the artist's brain, they apparently are led to believe that they may look equally distinguished when dressed in the advertised garments.

A variation of this method has been adopted also by other advertisers. One brand of cigarettes has been advertised extensively by the use of a series of oil paintings portraying the faces of captains of industry, physicians, surgeons, and lawyers. A smoking tobacco has been associated with the typical "he-man." A manufacturer of bodies for motor cars has given most of his space to illustrations of typical men and women of wealth and social position.

Association with the wrong type of person, of course, may do much harm. One tooth paste made the mistake of using as an illustration the photograph of a decidedly obese gentleman. He had good teeth, and no doubt an estimable character, but he was too close to the "rounder" type to be pleasing to many people. One danger of the average photographic model is that he or she may not represent the ideal of the typical buyer. This danger may be avoided partly by the careful selection of the model and partly by soft focus photography that leaves much to the imagination.

Associations with types of persons are almost entirely pictorial. Associations with living persons and distinguished personages of the past usually depend on pic-

★THE LAST LOVING TOUCH—A STRONG GOLD GIRDLE—WAS \$1 EXTRA—NOW NO CHARGE

You Can Tell Who's Who by the Pen he carries

Yes, a Glimpse of Parker Duofold Locates the Leaders—the Over-size Classic with the 25-year Point—Balance and Smoothness your hand can't get away from!

PEOPLE get a man's measure pretty quickly nowadays from the pen in his pocket. Out in the world or on the college campus, just a glimpse of the black-tipped, lacquered Duofold tells Who's Who, in any crowd. It tells who can afford a \$7 pen, but more than that—who the good pickers are.

How about it—shouldn't you, too, own a Duofold? Though people don't mention it, they may wonder. But Duofold's classic shapeliness and fine old Chinese color will leave no doubt about your taste for Excellence.

Yet you don't even need eyes to pick the Duofold. Go to any pen counter—try this super-pen and 4 or 5 others, *without looking!* You'll be surprised how your hand will know Duofold. You can't get away from its balanced swing and super-smooth, 25-year point.

For this is a point of extra thick gold with a Native Tasmanian Iridium Tip that costs us over \$2,000 a pound. This is 3 times more than ordinary. A point that needs no "breaking in." A point no style of writing can distort—hence a pen you can lend without fear.

One Duofold registered 13,000 hotel guests and the point remained like new. No pen before ever stood a test half so severe.

A hard pen to lose on account of the color. A large ink capacity on account of the Over-size barrel.

Strong Gold Girdle now included—was \$1 extra before. Near Gold Pocket-clip or Ring-end also free.

Step up, or save up, and buy one on 30 days' approval. Lacquer-red, black-tipped; or flashing black all over. Look carefully for this stamp: "Geo. S. Parker—DUOFOLD—Lucky Curve"—and avoid pens made to deceive.

Parker LUCKY CURVE
Duofold OVER-SIZE
With The 25 Year Point
Duofold Jr. \$5 Lady Duofold \$7
Same except for size With ring for chainlaine



Written With the Parker
By COLLEGE LEADERS

Ken Smith
Princeton's Star Kicker

Glenn W. Miller
Half-Back, Iowa's Crack Team '22—Capt. '23

Harry J. Kipke
Michigan's All-American Star '22—Capt. '23

Walter F. Koppich
Columbia's Star Athlete and Football Capt.

"Brick" Muller
California's Star Football and Track Man

C. S. Thomsen
Winner Ten Eyck Prize for Speaking, Yale University

John A. Thomas
Chicago's Great Line-Plunger

Henry M. Pratt
Adv. Mgr. Harvard Crimson, '22-'23

Ernest G. Hamer
Football Capt. Pennsylvania, '23

Written With the Parker
By FAMOUS MEN

Est. H. Gurney
Chairman U. S. Steel Corp.

Wm. Lammers
Pres. American Federation of Labor
David W. Brewster
Pres. B. & O. R. R. Co.

W. B. Keen
President Brotherhood R. R. Trainmen

W. B. Wells
Greatest Living English Novelist and Historian
And Scores of Other Notables



THE PARKER PEN COMPANY JANESVILLE WISCONSIN
NEW YORK CHICAGO Manufacturers also of Parker "Lucky Lock" Pencils
The Parker Pen Company Limited, Toronto, Canada SAN FRANCISCO SPOKANE

SIGNATURES ADD PRESTIGE TO THE PEN THAT WROTE THEM.

tures to some extent but not necessarily pictures of the persons. Many a woman of high social position would not permit her face to be used in advertising, but does not have the same objection to pictures of her dining room, boudoir, or library, in the advertising of silverware, perfumes, curtains, or rugs.

Sometimes the association is created entirely, or almost entirely, by the copy, as in the following examples:

When Martha Washington was once redecorating Mount Vernon, Lafayette unexpectedly arrived. Guests had to be invited in his honor that very night. The repapering of the reception rooms was still unfinished.

So the gallant Frenchman and George Washington turned to and exchanged their swords for paperhangers' shears. And that night the First Lady of the Land received her guests with an appropriate setting for her stately beauty.

Long before and ever since the days of Martha Washington, gracious hostesses have written their own taste and charm upon the wallpapers of their homes. In all the decoration of your home there is nothing quite so individual as your wallpaper. It is the first thing guests see when they enter your doors. It is the last thing they remember when they leave. Wallpaper is the test of good taste. It tells who you are just as surely as the clothes you wear. Some women have the happy faculty of personalizing their homes. More than you might guess, they do it with wallpaper.

WHEN MRS. LINCOLN WAS "FIRST LADY OF THE LAND"

Even in those days so long ago, when the Lincolns held sway in Washington, the name "Fruit of the Loom" was synonymous with quality. Where gracious ways of living prevailed, snowy mounds of bed and body linen made from this famous muslin were the housewife's pride. All this early Fruit of the Loom prestige is maintained today.

Other Forms of Association

Associations may also be established between the article and places and events, either of the present or the past. A manufacturer of watches has given us a series of advertisements showing different time-keeping methods throughout the ages. A manufacturer of motor car bodies has given us a similar series on methods of transportation. There is danger in this type of association in that the present-day improved method is associated with an obsolete, antiquated method, and the reader may get an association of similiarity rather than the intended contrast. To offset this danger, it is usually necessary to stress the fact that there is a contrast, either by making the descriptions parallel throughout the copy or by emphatic display. The following are examples of these two methods:

Parallel

Nearly three-quarters of a century stretch between the great bulky Waltham of Civil War days and the light, thin, though equally sturdy model of today. And yet a series of common ties binds the old to the new. Each stands for the supreme achievement in watch-making of its day. Each represents the highest degree of accuracy and dependability of its period. And most important of all, each bears a name that throughout the years has guaranteed watch quality to the world—WALTHAM!

Waltham Watch Company,
Waltham, Mass.

Emphasis in Display Lines

YESTERDAY

Early Egyptian history records that Joseph ranked next to Pharaoh, and so rode in a chariot worthy of his station. In its day Joseph's chariot was a vehicle of note. But centuries have passed. Progress has put the comforts of



Rachmaninoff composing at his Steinway

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ALONE, in his study, Sergei Rachmaninoff, greatest of living Russian pianists, becomes Rachmaninoff, the composer. Here, in this quiet room, are born the brilliant effects which distinguish his musical creations. And here, just as it is amid the glamor of the concert stage, his constant inspiration and companion is the Steinway.

Thus is written another golden chapter of Steinway history. Since Richard Wagner dreamed to immortality at his Steinway, each generation of musicians has held this one piano in highest esteem. The Steinway was beloved of Rubinstein and Berlioz. It is the piano with which Paderewski rose to

greatness. It is the choice of Hofmann and Friedman, Levitzki and Cortot. You who love the music of the masters, would you not choose for your companion the piano of the masters? To play an instrument as perfect as that which Paderewski plays! To hear, in your home, the tone that is the inspiration of Rachmaninoff!

To bring you this happiness four generations of the Steinway family have striven. It is for this that you may buy a Steinway miniature grand or upright which embodies every point of Steinway excellence. It is in your home that the greatest purpose of Steinway manufacture is fulfilled.

There is a Steinway dealer in your community or near you through whom you may purchase a new Steinway piano with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Prices: Upright, \$875 and up; Grand, \$1425 and up; plus freight

Prices somewhat higher in Canada

STEINWAY & SONS, Steinway Hall, 109 East Fourteenth Street, New York City

AN IDEAL EXAMPLE OF ASSOCIATION COPY.

home on wheels. And modern conceptions of luxury are brilliantly summarized—

TODAY in a motor car with

W I L S O N built B O D Y

Limitations of Association Copy

Any association, to be valuable, should be relevant. The connection between the advertised article and the elements introduced should be one that can be perceived almost instantly and that requires little explanation. The closer the relationship is, the more effective the copy will be. To attempt to associate a piano and its manufacturer with the artistic playing of a violinist like Paganini is less desirable than to associate it with the violin-maker Stradivarius. Both are better than to associate the article with artistic creation in other fields, like painting, sculpture, or literature. It is hard for the average person to see any relationship between the piano and Shakespeare. Best of all is to associate the piano with great pianists of the past and present as is done in the Steinway series (see page 182.)

A good example of close association, handled effectively, is the following:

A Dress of 1750 Safely Washed with La France

Twenty-five years before the Declaration of Independence, Miss Lucy Jimson made for the Prince George Company of Maryland the dress here pictured.

The India muslin is handwoven; the lace and embroidery trimmings are all hand work. The dress is so beautiful an example of Colonial styles and workmanship that it is now a museum piece in Memorial Hall, Philadelphia.

A few weeks ago, this 173-year-old dress was washed with La France. It came out like new (because of the gently thorough cleansing power of La France), and beautifully

white (because La France blues perfectly in the wash-water).

And, since the Museum was so much pleased with the work of La France in cleaning this very old and valuable garment, many other rare pieces in the collection of Memorial Hall will be washed in the same way. The curator of laces writes us: "I think you will be pleased to know that I found La France very satisfactory for laundering the delicate fabrics in the Museum's collection."

An association should, as a rule, be established as quickly as possible and with no unnecessary words. Otherwise, the copy is likely to be badly proportioned. A soap manufacturer may establish an association between his article and Pavlowa or Marie Antoinette or Cleopatra or Palm Beach or a bunch of violets or babies or brides or anything else that is appropriate, but he is not selling any of them, nor does he have to increase their prestige. The device of suggesting much by a few words is therefore recommended. The following example illustrates:

"A garden of old. Moonlight. Romance. Reminiscent of these, comes the fragrance of Cashmere Bouquet Soap through the years. It is still supreme, because of the cleanly beauty and faint perfume it imparts to the skin—the perfume of Cashmere Bouquet."

Another form of association advertising is that in which the atmosphere of the display or of the copy suggests the qualities of the article. To a certain extent this sort of association should be found in all copy. However, it is only in human interest copy, as a rule, that any serious attempt is made to suggest the qualities of dignity, antiquity, strength, or smartness by means of typography or the language used. As the atmosphere of language depends upon the association of individual words and words in combination, it will be considered in a later chapter on diction.

CHAPTER X

STORY AND DRAMATIC COPY

The Rise of Story Copy

Story copy was practically unknown at the beginning of this century but has rapidly grown in popularity in recent years. The earlier neglect of it was probably due to a narrow conception of salesmanship and a failure to appreciate the true relationship between advertising copy and literature. Salesmen of the old school, to be sure, used to tell stories, but these were merely intended to put their prospects in good humor and make them receptive to the sales argument. Nowadays the attempt to render a victim helpless with laughter is as thoroughly discredited as the attempt to cloud his judgment with liquor, and for much the same reasons. The story, if used at all, is not a substitute for real salesmanship, but a method of salesmanship.

Advantages of the Story Form

For some kinds of advertising, story copy has great advantages. First of all, it is the form of literature of greatest intrinsic interest to the majority of people. The earliest literary expression in every language, so far as we know, was narrative. In the life of the individual, as in the life of a nation, narrative is the earliest literature to be appreciated. The child's first demand for entertainment is, "Tell me a story." Records of the public libraries and book stores, and examinations of the popular

magazines all show that stories are the most popular form of literature. Obviously, then, advertising material in this form has a better chance of being read than sermons and arguments.

A second advantage is that in general magazines the competition of advertising matter is with stories. The reader is in the story mood. Copy in story form has a better chance to make a point of contact with his present interests than has material of some other character, even if it were equally interesting—and, as has been mentioned, no other material is so intrinsically interesting to the majority of people. Only the story can compete with the story in getting and holding the attention of story readers.

A third advantage is that the story is intensely dynamic. Filled with action, it naturally helps to produce the action mood. For this reason it is generally useful to the mail-order advertiser, especially if he is trying to sell ideas instead of tangible merchandise. Many of the most successful advertisements for correspondence school courses and for sets of books contain story copy.

Story Copy to Sell Stories

It is the logical form of copy for a set of novels or books of short stories, like the works of O. Henry, Kipling, Stevenson, and Jack London. The people who are most likely to buy these books are those who enjoy spirited narrative. What is more reasonable than to appeal to them by means of a bit of spirited narrative? To be most effective it should suggest the kind of entertainment the buyer may expect from his purchase; in order words, it should be a sample.

One of the earliest and best of these story advertisements began as follows:

FINISH THIS STORY FOR
YOURSELF—

The girl got \$6 a week and was lonely. "Piggy"—you can imagine his kind—was waiting downstairs. He knew where champagne and music could be had. But that night she didn't go. That was Lord Kitchener's doing. But another night?

O. HENRY

tells about it in this story, with that full knowledge of women, with that frank facing of sex, and that clean mind that have endeared him to the men and women of the land.

(This "lead" was followed by a description of the set, inducements for ordering it, and the usual coupon.)

This specimen will repay a careful analysis, for it is a masterpiece of its kind. It illustrates perfectly the principles that should be followed in producing story copy for this purpose. But before studying these principles in detail, let us consider the elements that constitute a story.

Elements of the Story

The essence of any story is struggle. It may be a struggle between man and the forces of nature, between one man and another, or between different elements in the character of a single man. Modern taste demands more than mere physical or epic struggle. The struggle must be dramatic, involving mental forces, usually emotions. As struggles that involve sex emotions are most universally popular, the majority of stories chosen for advertising purposes contain this element. Stories of hate, revenge, ambition, and the like are likely to be found in the collected books of any great story writer;

but are not ordinarily so suitable for use as a sample of his powers.

Every story has an exciting force—something that begins the struggle. Every story has a climax where the struggle becomes most intense. Every story has a conclusion in the victory of one of the opposing forces over the other. Nearly every story has the element of suspense which holds the reader pending the outcome of the conflict.

The little sample of a story that is contained in an advertisement can contain but a few words, and must therefore be compressed to the bare essentials. Names, places, descriptions of settings, all of which may be of great importance in the complete story, must generally be excluded from the story summary. We must know, however, what the struggle is, what is the exciting force, and usually what is the climax. The conclusion is omitted; the reader is left in suspense; to learn the outcome he must read the story. Curiosity is a large factor in leading people to buy a set of books.

The brief summary containing the essential elements must move with speed. Sentences must be very short—almost fragments. The dash is a favorite form of punctuation. Partial statements that suggest many omitted details should be used, wherever possible, and in fact, all the methods of suggestion that were explained in the preceding chapter.

Not only sets of books, but plays and moving pictures can be appropriately advertised by this type of copy. In some cases, of course, there are factors of greater importance to the public than the intrinsic merits of the action. The author, or the star, or the director, may have a following and therefore may be featured. The characters or the setting may be more important than

the plot, and hence descriptive or interpretive copy may be favored. However, story copy is generally more effective, if well written.

Fact Stories and Fiction Stories

Story copy used for a correspondence school course is of entirely different character. Instead of omitting the conclusion, it stresses the conclusion; it may even begin with it. The man who lacked a good memory or personality or the advantage of a college education is pictured at the pinnacle of his success, and then we are shown how he arrived there. One of the most effective varieties of this kind of story advertisement is that in which two characters appear, one of whom succeeded and the other failed. This supplies us with the element of contrast, and emphasizes the point that the necessary ingredient is the advertised product or service. (See page 190.)

There is some question about the ethics of such a story advertisement. Some authorities insist that it is misleading, unless the character is a real one, and the events are told exactly as they happen. It is unquestionably true that some advertisers have drawn too largely upon their imagination in their success stories. On the other hand, it seems scarcely reasonable to insist that fiction may not be allowed in advertising. Stories that purport to give facts should, of course, be based on actual occurrences, and if names, places, or other circumstances are changed, the reader should be so informed. In other instances it is enough if the story be true and inherently probable. Were it otherwise, it would probably be bad artistically as well as ethically.

Both fact stories and fiction stories may be used in many ways. The early struggle of the inventor or manu-



The story of two men who fought in the Civil War

FROM a certain little town in Massachusetts two men went to the Civil War. Each of them had enjoyed the same educational advantages, and so far as anyone could judge, their prospects for success were equally good.

One man accumulated a fortune. The other spent his last years almost entirely dependent upon his children for support.

He has "had hard luck," the town explained. He "never seemed to catch hold after the war."

But the other man did not "lose his grip." He seemed to experience no difficulty in "catching hold" after the war.

The difference in the two men was not a difference of capacity but a difference in decision. One man saw the after-war tide of expansion, trained himself for executive opportunity, and so swam with the tide. The other man merely drifted. The history of these two men will be repeated in hundreds of thousands of lives in the next few months.

After every war come the great successes—and great failures

IS your future worth half an hour's serious thought? If it is, then take down a history of the United States. You will discover this unmistakable truth:

Opportunity does not flow in a steady stream, like a river—it comes and goes in great tides.

There was a high tide after the Civil War; and then came the panic of 1873.

There was a high tide after the Spanish War; and then came the panic of 1907

There is a high tide now; and those who seize it need not fear what may happen when the tide recedes. The wisest men in this country are putting themselves now beyond the reach of fear—into the executive positions that are indispensable.

Weak men go down in critical years—strong men grow stronger

IF you are in your twenties, or your thirties, or your early forties, there probably never will be another such critical year for you as this year, 1919.

Looking back on it, ten years hence, you will say: "That was the turning point."

Thousands of the wise and thoughtful men of this country have anticipated the coming of this period and prepared for it.

They have trained themselves for the positions which business cannot do without, thru the Alexander Hamilton Institute Modern Business Course and Service.

The Institute is the American institution which has proved its power to lift men into the higher executive positions.

These men have already decided to go forward

AMONG the 75,000 men enrolled in the Institute's Course, 13,534 are presidents of corporations; 2,826 are vice-presidents; 5,372 are secretaries; 2,652 treasurers; 11,260 managers; 2,626 sales-man-

agers; 2,876 accountants, according to figures compiled a year ago.

Men like these, have proved the Institute's power: E. R. Behrend, President of the Hammermill Paper Co.; N. A. Hawkins, Manager of Sales, Ford Motor Co.; William D'Arcy, President of the Associated Advertising Clubs of the World; Melville W. Mix, President of the Dodge Manufacturing Co., and scores of others.

Men, who have trained themselves to seize opportunity, will make these after-war years count tremendously.

You, too, can make them count for you.

Send for this book. There is a vision in it for you of your future

TO meet the needs of thoughtful men, the Alexander Hamilton Institute has published a 112-page book "Forging Ahead in Business." It is free; the coupon will bring it to you.

Send for your copy of "Forging Ahead in Business" now, while your mind is on it. You could not seize the chance that came after '65 or '98. But it will be your fault if ten years from now you say: "I could have gone on to success with 75,000 others, and I did not even investigate."

Fill in the coupon and mail.

ALEXANDER HAMILTON INSTITUTE
21 Astor Place New York City

Send me "Forging Ahead in Business" FREE

Name _____
Residence _____
Address _____
Business _____



THIS STORY PROVED EFFECTIVE.

facturer may be narrated, as in the advertising of Peter's Chocolate. The experience of the salesman may be related, as in Wyoming Shovels. Experiences of the consumers are most often the basis of the story. Where these are apparently typical and are of such a character that the use of names would be obviously impossible, the fiction form is imperative. The following extract from Listerine copy is a good example of this sort:

SHE NEVER REALLY KNEW WHY

He came into her life like some wonderful new perfume. Never before had any man awakened in her heart the tingling romance that his presence seemed to bring.

And yet his attentions were destined to last only one short evening.

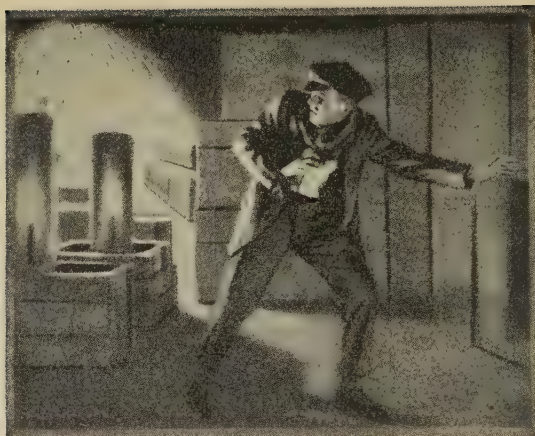
They had met and danced. He had seemed quite interested. She was a beautiful girl. And still he left her that night saying not a word about seeing her again.

She never saw or heard from him and really never knew why.

That's the insidious thing about halitosis (unpleasant breath). You, yourself, rarely know when you have it. And even your closest friends won't tell you.

Action Copy in Story Form

In advertising commodities that have an emotional appeal, the story is often more effective than a direct exhortation. At first glance it would seem that the strongest possible copy to sell sprinkler systems would be a warning to people to protect their factories and school buildings from the danger of such conflagrations as the Iroquois fire or the Binghamton disaster. What can be more compelling than the cry, "Save Little Child



Why Skullnick, the Firebug, is now behind the bars!

On the 11th of last February, in the Philadelphia Quarter Sessions Court, Jacob Skullnick, the firebug, was sentenced to 12 years for arson and conspiracy. The authorities believe his conviction struck a mortal blow at a great arson ring which has been operating in New York and Philadelphia.

SILENTLY, in the dark of the factory at 133 North 7th Street, Philadelphia, Skullnick, the firebug, made his business-like preparations. Seventeen inflammable boxes carefully placed. In each box a celluloid funnel—in each funnel a candle set on a celluloid base.

With cool deliberation he lighted the candles. Five were burning. Now eight. Nine! Only eight more and then escape would be easy.

The tenth candle burned. The building seemed doomed.

Suddenly—a flash. One box had blazed up prematurely. The firebug stopped for a second in fright. Higher, higher mounted the flame. Then from above a sharp click—and drenching water showered down, extinguishing blaze and candles. In the distance a bell rang—furiously—instantly.

Now panic-stricken, the firebug scurried about in the dark, blindly seeking a hiding place. He heard the approach of the Insurance Patrol, unbelievably quick to arrive. Desperate, he sought refuge on the floor above, high on a shelf.

There they caught him—cornered like a rat.

The moment the slight fire set off the sprinkler, a signal was automatically recorded in the Central Station operating the A. D. T. Sprinkler Supervisory Service.

Phones rang. Instantly the Philadelphia Fire Department and the Insurance Patrol and the Supervisory Inspector were on their way.

When they reached the Haines Building, 133 North 7th Street, the fire was

out. Nothing remained to be done but turn off the sprinkler and arrest the criminal. Sprinkler and Sprinkler Supervisory Service had worked too quickly, too efficiently, to allow escape.

COULD there be more perfect demonstration of the efficiency of Grinnell Sprinkler and A. D. T. Sprinkler Supervisory Service than this—the complete frustration of a carefully worked out arson plot?

Grinnell Automatic Sprinklers will absolutely guard your business against loss from fire. And think what a fire would mean to your business. Of course, direct loss is covered by insurance. But—who would pay for the interruption during rebuilding, the disruption of organization, the lost orders, the chaos?

"But I can't afford an installation now," you say. Wrong. You can. Write us for information concerning certain Construction Companies which install Sprinklers on a deferred payment plan under what is called "The Three-Option Contract." This is a sound business proposition at any time. Under present financial conditions it is proving of exceptional value to business firms.

Grinnell Sprinklers reduce your insurance premiums 40 to 90% and these premium reductions, as they accrue, are applied to your purchase of the Sprinkler equipment. Three Options are offered:

- 1—Option of spreading payments over 3 to 5 years; or
- 2—Option to anticipate any of the payments at any time, discounting them at the liberal rate of 7% per annum; or
- 3—Option to pay cash for equipment upon completion.

For full information on Automatic Sprinkler protection and on those companies operating on the deferred payment plan, address Grinnell Company, Inc., Executive Office, 188 West Exchange Street, Providence, R. I.

GRINNELL AUTOMATIC SPRINKLER SYSTEM

When the fire starts, the water starts

FACTS IN STORY FORM ARE READ.

dren from a Fate Like This!" Strange as it may seem, experience has proved that a simple little tale of what happened in this factory or at that town meeting is read by thousands of people who are as deaf to direct warnings as the shepherds of Æsop's fable were to the cry, "The Wolf! The Wolf!"

Or take the case of Edgeworth tobacco. Suppose you had a tobacco so good that you wanted people to try it and were confident that after a trial they would continue using it. Wouldn't you be tempted to exhort them in this manner: "Try our tobacco. Let us send you a package free." Surely it would seem that such an appeal would meet a maximum response. This method had been used for Edgeworth tobacco for a long time before they told the simple story of "The Man with 15 Pipes and What He Said." This was followed by "The Smuggled Calabash" and many other advertisements in story or anecdote form. Edgeworth has never gone back to direct exhortation although in recent years their copy has been based largely upon letters sent in by friends and users.

Story Copy for Good-will

If stories produce results when depended upon for action, there is every reason to suppose they are equally good for building good-will. Good-will advertising, moreover, has somewhat greater freedom of method. The demand for brevity is not so insistent. There is less necessity for pointing a moral. The story may exist almost solely for entertainment and may more safely indulge in pathos or humor. Legends of famous musical classics like Beethoven's Moonlight Sonata and Liszt's Second Hungarian Rhapsody have been beautifully told in advertisements of the Duo-Art piano.

The following is a fine example of its kind:



"Yo' she' did give dem Yanks de slip"

Gray Morn

*How kind Fate took a Hand
in the Misfortunes of War
back in the days of '64*

FOR two days the General and his orderly had been cut off from their troops; for two days, so the story goes, they had lain hidden in bushes on the Mississippi's bank. Northern troops were everywhere, it seemed. No venture could be made by day—even for food. Only at night dared they move.

And this was the *second* night already paling into day. Cautiously through the dark hours they had wormed their perilous way. Once a cracking twig had brought a sentry's bullet whizzing over their heads. 'Once a soldier's half-concealed cough had saved them from capture, perhaps from death.

They made *some* progress. Their own lines could not be many miles away, they thought. With daybreak would come the noise of a new day's battle, then they'd know.

But daybreak meant stopping—and to stop meant time to think of their hunger.

One hour more. They decided to go on. Through the gray, heavy fog they groped their way along.

WHAT'S this? A path to the river. A path from—barely could they see it—a cabin. Fate had led them there. But whether for good or ill, they could not know.

Who was in this lonely place? Southerners—friends? A small detachment of lawless guerrillas? Or was it forsaken?

They crept forward. Dangerously near they hid in the bushes. And they waited.

Someone was there. A thin wisp of smoke drifted lazily from the crude stove and mud chimney. Perhaps Fate would smile on them again—perhaps.

"Lawzee! You chilluns pestah th' life out o' yo' po' ol' mammy with yo' evahlastin' appetite fo' pancakes." From the cabin came the voice.

Good old Southern pancakes—perhaps with a jug o' lasses to sweeten them! That little cabin became the most desirable place in the world to them then.

They ran to the door, opened it, and stood there. Aunt Jemima—for she it was, we are told—seemed to guess their story. And the General, as he recounted his experience some twenty years afterward, said he honestly believed it was that wonderful pancake breakfast which put the "power" into him and his orderly to reach their lines the next night.

WAS Fate to withdraw her guiding hand? Was this the fulfillment of her plan? No, indeed. Among the legends that have grown up around Aunt Jemima's name is one that among the men who heard the old veteran tell the story you've just read was a representative of a milling company in the North.

What a wonderful thing it would be, he thought, to have that old mammy's recipe for pancakes!

If Aunt Jemima could only be found!

It is said that he did find her still living in her little cabin on the Louisiana bank of the Mississippi and that, so tempting was his offer, she finally accepted it and sold her famous recipe.

THE Aunt Jemima Pancake Flour you see in the groceries today is *that* recipe, ready-mixed. Everything's in it that Aunt Jemima used except the water! That's all you need add—just water. No eggs; no milk.

Whisk up a batch of *these* cakes tomorrow morning.

Fragrant, golden-brown Aunt Jemima Pancakes! Rich, tender and fine flavored! So fast they'll go that you'll wonder if you, too, aren't making them for a man nearly famished. And you'll find hubby as grateful and happy as was the old Confederate General that other morning years and years ago.

Aunt Jemima Pancakes—today they're America's favorite breakfast! Does it not seem that they were destined to be so?

If you would add variety to your pancake breakfasts use Aunt Jemima Buckwheat Flour. It, too, is complete, you need add nothing but water. *Real* buckwheat cakes with butter and syrup—they certainly do taste good these chilly mornings!

"It's the town 'Honey'!"

How to get the Funny Rag Dolls

Look on the top of any package of Aunt Jemima Pancake or Aunt Jemima Buckwheat Flour to find out how to get the Funny Aunt Jemima Rag Dolls.



Copyright 1935, Aunt Jemima Mills Corporation, St. Joseph, Missouri

ROMANCE IN PANCAKES.

THE STORY OF A WINTRY NIGHT
ONE HUNDRED YEARS AGO

For those who know, and those who have yet to know, the soul-soothing beauty of Beethoven's "Moonlight Sonata"

Cold brilliant moonlight silvered the snowy roofs of quaint old Bonn. Through a narrow street the master was walking with a friend. "Hush!" he exclaimed, halting suddenly in front of a little house. "Listen! That is my Sonata in F. How well it is played!"

They edged up close to the door. In the midst of the finale the music ceased abruptly, and a voice cried sadly, "I can't play any more. It is so beautiful. Oh! If only I might go to Koln to the concert! If only I might hear it played by the master!"

"Yes, sister, but why wish for what cannot be?" said a second voice. . . .

"Let us go in," said Beethoven. And, despite his friend's objection, he placed his hand on the latch. "I shall play for her and she will understand."

The Master Enters

He opened the door. There at the table sat the brother mending shoes. The girl, crying softly, bowed her head upon the old piano.

"Pardon me, but I heard your music," said Beethoven, "and I also heard your wish. Perhaps, if you will allow me, I can fulfill it."

The cobbler thanked him. "But our piano is so poor," he apologized, "and we have no music."

"No music?" exclaimed the master, "how then does she . . . Oh, forgive me!" he stammered. The girl had lifted her head and he saw that she was blind. . . .

She gave Beethoven her place at the piano. He ran his fingers along the yellowed keys. Under his touch the worn strings sang as if born anew, and out of the old instrument trooped hosts of his compelling melodies to surround and captivate the wondering pair. The flame of the one candle sputtered fitfully, and presently went out. The youth slipped over and threw open the shutters. As the moonlight flooded the room, the pianist paused.

"Who and what are you?" gasped the cobbler, scarce knowing he was speaking.

"Listen," answered the master, and he played the first few bars of his Sonata in F.

"Beethoven!" burst from the lip of the pair. "Oh, play on, play on—just a little more!" they pleaded as he arose to go.

The Masterpiece Is Created

For a moment he stood, silent, looking out the window. And then again seating himself, he began as if to voice the spirit of the calm, perfect night, weaving slowly into exquisite being those mystic measures which caress the soul, even as the cool radiance of the moon softens and gentles the world's rough face. There, in that little room, Beethoven intertwined the throbbing of the sea's great heart and the far, clear call of the stars; he sounded the very depths of the sublime, till it seemed to the three listeners as if the Spirit of Infinity were come down the path of moonlight and stood by their side, whispering of the things that are forever and forever.

Vain yearnings and thoughts of toil and tithes were swept from their long-time moorings in the mind, and by the hand of infinite loveliness, the blind girl was guided to heights whence she saw more than wide eyes can window, however clear. . . .

Beethoven, the master, had in that hour in that poor, trouble-shadowed home, lighted a transforming flame which would neither waver nor go out through all the years.

"Farewell," he said, going to the door.

"You will come again?" they cried.

"Yes, yes, I will come again."

That was one hundred years ago, and long since the "Moonlight Sonata" has become deep-rooted in the garden of the human heart. In the beauty of its frequent flowering, old loves, long lost, have come back to whisper sweet words, and dear faces, long hid, have smiled once again; sorrow upon sorrows have been vanished to forgetfulness.

* * * *

The fact that this story has been given wide circulation and has been repeated year after year is perhaps sufficient indication that it is not only good art but good advertising. It is true that few subjects lend themselves to this sort of treatment, and still fewer furnish the necessary material. It is probable, however, that more of this sort of copy would be used if more copy-writers could write it effectively. It demands the same sort of talent that is expressed in the stories that editors pay for. Incidentally, there are few advertisers—even among those who pay large sums for art work—who are willing to pay for the talent and the time and the infinite pains that are all needed to produce story copy of genuine artistic merit. And no other kind of story copy is worth anything.

Little anecdotes and tales in lighter vein are somewhat more common, although the traditional suspicion of humor is doubtless justified, for there is grave danger of unfortunate associations. Humorous stories are rarely suitable for action copy; their chief value is in good-will advertising. The following is a good example of the humorous story:

ADVERTISING COPY

THE CASE OF HENRY STEELE

Henry is a good fellow but slightly ossified mentally—what you might call firm in his convictions.

Although I have liked Henry for years, I had never been able to make him try Mennen's Shaving Cream. His attitude toward it was about as tolerant as that of an elderly village spinster on the matter of rouge.

On a camping trip last spring, Henry slid over a cliff, breaking one arm and spraining the other wrist. After the local doctor had fixed him up I offered to shave him, preparatory to shipping him home.

He was suspicious but helpless. Calmly ignoring the shaving mug inherited from his grandfather, I whipped a half inch of Mennen's into a three-minute lather with the brush only, using lots of cold water. Henry was outraged. He carries a thermometer to be sure his shaving water is just the right heat. He begged me to rub in the lather the way a barber does. Raved about the extraordinary toughness of his beard. He seemed to fear that permanent injury might result if his stubble wasn't thoroughly massaged before amputation.

It was really ludicrous—the look of perplexity on the unsubmerged part of his face—when my safety razor eased down through his two days' crop. He thought at first I was spoofing him—claimed I had left the blade out of the razor.

I think that even now, Henry still feels there is something unmanly in shaving without suffering—he looks upon his conversion to Mennen's as an evidence of weakness:—his stern nature half rebels at soap without caustic—lather without a sting—at a beard that weakly surrenders without ten minutes of pummelling. But Henry does use Mennen's; just as does everyone else who ever tried it once.

Jim Henry
Mennen Salesman

The PRICELESS INGREDIENT

In the city of Bagdad lived Hakeem, the Wise One, and many people went to him for counsel, which he gave freely to all, asking nothing in return.

There came to him a young man, who had spent much but got little, and said: "Tell me, Wise One, what shall I do to receive the most for that which I spend?"

Hakeem answered: "A thing that is bought or sold has no value unless it contain that which cannot be bought or sold. Look for the Priceless Ingredient."

"But what is this Priceless Ingredient?" asked the young man.

Spoke then the Wise One: "My son, the Priceless Ingredient of every product in the market-place is the Honor and Integrity of him who makes it. Consider his name before you buy."

Three words of this old tale—"The Priceless Ingredient"—tell the story of the House of Squibb, revealing the secret of its service and success.

E. R. Squibb & Sons was founded in 1858 by Dr. Edward R. Squibb, a physician and chemist of high principles and ideals. He was inspired, not by hope of financial gain (for he had money enough for all his needs) but by professional duty and personal honor. His aim was to set a new and higher standard in chemical and pharmaceutical manufacture, by making products of greater purity than had yet been known.

Within three years the Squibb Laboratories had attained a position of leadership. In 1861 the Government of the United States turned confidently to Squibb for products needed for a million men in

our Civil War. That was sixty years ago. The reputation so early won, the House of Squibb holds today inviolate and values far above profits.

In 1917, as in 1861, the United States Government again turned confidently to Squibb for products needed for millions of men in the World War, and after the War conferred upon the House of Squibb the Award for Distinguished Service.

For more than half a century the name Squibb has been recognized as full guaranty of skill, knowledge and honor in the manufacture of chemical and pharmaceutical products made exclusively for the medical profession and used only by the physician and the surgeon.

The name Squibb on **HOUSEHOLD PRODUCTS** is equally valued as positive assurance of true purity and reliability.

Squibb's Bicarbonate of Soda—exceedingly pure, therefore without bitter taste.

Squibb's Epsom Salt—free from impurities. Preferred also for taste.

Squibb's Sodium Phosphate—a specially purified product, free from arsenic, therefore safe.

Squibb's Milk of Magnesia—highest quality. Pleasant and effective.

Squibb's Cod Liver Oil—selected finest Norwegian; cold pressed; pure in taste. Rich in vitamins.

Squibb's Olive Oil—selected oil from Southern France. Absolutely pure. (Sold only through druggists.)

Squibb's Sugar of Milk—specially refined for preparing infants' food. Quickly soluble. In sealed tins.

Squibb's Boric Acid—pure and perfectly soluble. Soft powder for dusting; granular form for solutions.

Squibb's Castor Oil—specially refined, bland in taste; dependable.

Squibb's Stearate of Zinc—a soft and protective powder of highest purity.

Squibb's Magnesia Dental Cream—made from Squibb's Milk of Magnesia. Contains no detrimental substance. Corrects mouth acidity.

Squibb's Talcum Powder—Carnation, Violet, Boudoir, and Unscented. The talcum powder *par excellence*.

Squibb's Cold Cream—an exquisite preparation of correct composition for the care of the skin.

Sold by reliable druggists everywhere, in original sealed packages. The "Priceless Ingredient" of every product is the honor and integrity of its maker.

SQUIBB



STORY IN INSTITUTIONAL ADVERTISING.

In all kinds of story copy, whether fact or fiction, whether action or good-will, the element of struggle is essential. The story of Henry Steele would be a tame affair if Henry were represented as a tractable individual always ready to try something new. The story of D. Peter would not have much point if success had come easily. The handicaps he suffered and the contempt and derision of his neighbors helped to make the story worth telling.

Monolog Copy

Dramatic copy is much like story copy; in fact, most stories contain some dialog. To put everything into the form of conversation is a difficult task. Many a play that delights us on the stage is dull reading because the lines need concrete flesh and blood behind them and the inflections of the voice to give them their true emphasis. Dialog copy is usually introduced by a picture of the characters, but this is hardly sufficient to create the necessary illusion of reality. In an advertisement there is no room for stage directions or descriptions. Such elements, when introduced, clog the action too much. The speeches of the character must tell everything.

Monolog is much the safest and often the most effective form of dramatic copy. Here, one character does all the talking, though other characters may be pictured as listeners. This character is usually the official mouth-piece of the advertiser, but the fact that he appears as a consumer or an unbiased outside authority enables him to secure a more respectful hearing from the readers, and his statements are likely to be more impressive because they are personal and conversational. Advice about automobile brakes will be received from the mouth of a traffic policeman or a railroad flagman more readily

than from the manufacturer. The speaker, of course, must talk in character, and the picture of him should harmonize with the language he uses. It is not very convincing to picture a garage man with an Arrow collar profile and then have him talk with a brogue.

The copy-writer who prepares such a monolog must be able to put himself in the shoes of the character and talk as he would talk. This means that he must have either an extensive acquaintance with the type of character he represents or a strong dramatic instinct. Moreover, he must guard himself against indulging in too fervid an indorsement of the advertiser's product, and especially against giving information that no one but a manufacturer could remember. Some monologs have been ruined by including a complete list of colors, sizes, and other catalog information. A compromise is often effected by beginning the copy with a monolog that expresses the consumer's viewpoint, and following this with the manufacturer's own statement, either human-interest or reason-why. The two forms of copy should be tied together closely. The following is a good example. It was accompanied, of course, by a picture illustrating the near-accident.

“. . . couldn't get by,
it was brakes or . . . ?

“. . . just ahead a farm wagon straddled the road. No getting by—it was brakes or . . . ? Down went the old pedal till she groaned—back snapped the emergency, and we skated 20 feet.

“But the locked wheels never budged! When stopped—my lights were nosing his hub! A tight squeeze, believe me!

“I'm mighty glad my brakes were lined with Thermoid.”

“Tight Squeeze,” or “Fatal Crash?”

With ordinary linings, it almost certainly would have been the latter. But Thermoid grips surely and evenly—from the first day on. Hydraulic pressure—2000 pounds of it—makes it dense and compact, one solid mass. This tremendous compression takes out the “give” and “squeeze” which you have to compress out by long, steady breaking in other linings.

Thermoid wears down slowly, instead of mashing down quickly—because it is so dense. And it grips evenly—every inch of it—until worn thin as cardboard. Thermoid never wears down in spots, or “grabs” in an emergency.

That’s why the difference between “tight squeeze” and “fatal crash” is often no greater than the narrow width of a strip of brake lining.

Raybestos brake lining has also used a series of monologs, presenting different points of view—those of the chauffeur, the garage man, the traffic cop, the railway gateman, and others. These have been distinguished more by characterization than by dramatic effect. The following is a representative example; (the owner is represented as speaking).

I want to be *sure*
about my brakes

“You know how it is yourself. The other fellow suddenly cuts in or slows down and, by George you’ve got to stop quick. That means *good* brakes. Coming down a steep hill, you have your brakes on most of the time. Only *good* brake lining can stand *that* gaff. Then there’s traffic with people diving in and out. . . . It’s a wonder to me how some folks’ll use any old kind o’ brake lining when life depends on the brakes. . . . I like to feel ’em take hold. I want to be sure about my brakes. That’s why I use Silver Edge Raybestos. Rather be safe than sorry. . . . I may pay more for Raybestos, but believe me—*it’s worth it!*”

Silver Edge Raybestos is a genuine asbestos brake lining, guaranteed to wear one year. Only strict observance of quality in material and care in manufacture produces a lining that can be guaranteed so liberally.

THE RAYBESTOS COMPANY

Dialog Copy

Dialog copy is harder than monolog because the introduction of more characters is likely to be confusing. Such labels as "he," "she" or "Tom," "Dick," become monotonous and at best seem artificial. The characters should be sufficiently individualized to require no labels of this kind. Many dialogs in advertising are silly and utterly lacking in realism or dramatic effect. A mere swapping of talk does not constitute drama; there has to be some clash of opposing views. It is easy to set up a straw man with straw arguments to be demolished by the manufacturer's spokesman, but it is neither interesting nor convincing. It is not much better to adopt the vaudeville trick of having a "feeder" who provides an opening for the leading man to get in his wise remarks. The following dialog, while not without its merits, is too obviously a Punch and Judy show, with the manufacturer doing all the talking.

"Where, my dear, did you ever get those beautiful silk stockings?—they match your shoes so well."

"Adorable, aren't they? Really, I never did think I could match these particular shoes. I got these shoes in New York, you know, the last time I was there. The shade is months in advance. If it hadn't been for the REAL SILK hosiery Representative, on his regular call with thirty-five colors, I really don't know what I'd have done."

"Do you mean to say he brought thirty-five colors of hosiery right to the house?"

"Certainly! That's the REAL SILK way—you select them at home and they send you the stockings direct from their mills."

"It's marvelous the way they cling to your ankles—not a sign of a wrinkle."

"Yes, and I can't tell you how many times I've had them washed. They keep their fit perfectly. That's why they call them 'Ankle Fit.' They're 12-thread silk, 100% pure—and guaranteed."

"Why I never heard of such wonderful service. How can I find the REAL SILK Representative?"

"Phone the REAL SILK branch right here in the city—the number's in the phone book. They'll send a man right to your house any time you say—he brings the whole selection of thirty-five colors. Match up all your shoes and dresses right from the samples. Aside from the natural saving in buying direct from their mills this way, think of the convenience."

This sort of dialog is handled much more effectively in the Pedemode advertisement on page 388.

There are dangers, of course, in having too strong an opponent for the advertiser's spokesman. It may be that his views will make too much impression and will awaken in the reader objections and suspicions that previously had not occurred to him. Except in the hands of a master craftsman, dialog is of doubtful utility. Perhaps its greatest effectiveness has been in advertisements of light or semi-humorous character like those of the Kelly Springfield tire. In these, moreover, the dialog has the virtue of extreme brevity.

Dialog that does not introduce the product at all is sometimes used at the beginning of an advertisement for its human interest. This policy may be justified if the

THIS ADVERTISEMENT IS REPEATED BY REQUEST



**Dramatized Facts out of
The Days Work**

No. 5
Where the facts came from
The speed with which the
Grinnell Company served the
great Wilson Foundry and
Machine Company at Pawnee,
Mich., during the war, when
semi-steel shells were needed,
clearly parallels this incident.
Their foundry is pictured below.
Our first contract was com-
pleted six years ago. Since
then, as the plant grew, we
have executed eleven other
piping installations for them.
Smith, Hinchman & Grylls,
Architects for Machine Shop,
Foundry and Boiler House;
Mills, Rhodes, Bellman & Nord-
hoff, Architects for Foundry
and Power House Extensions.



When a man's in a real hurry—

"Sixty days to clear the debris," said the Consulting Engineer. "By then we can get material on the ground for two standard buildings 80' by 200'."

"Sixty days—nonsense!" exploded the President. "They told me the new buildings could be delivered in twenty!" Savagely he turned to his Production Manager, "Didn't you 'phone Pittsburgh to buy and ship machines at once?"

"Yes, and to pay any price. But the wrecking company can't clear the site—"

"Wait!" The President, who had not been himself since the night of the fire, paced up and down a moment, his head sunk almost on his chest, his hands nervously twisting and turning.

"Start to tear up our sidings, run a 200-foot steam main through the storage yards from the power house to the baseball grounds. That'll save time!" Triumphant he faced them.

The Plant Engineer stared—the Old Man's mind must have broken; he was maudlin. What could he mean?

But the Consulting Engineer caught the idea. "It's a cinch!" he said. "The new factory doesn't have to adjoin the old power house. We can start foundations in the ball-park tomorrow."

"How about the heating and all the process piping contracts?"

That work has to wait until the roof is on," said the Production Manager.

"They didn't wait during the war for a roof on the big Wilson Foundry job. The right kind of piping contractor will fabricate most of this work right in his own plant and have all his tools and materials on the job ready to begin on a day's notice. The piping crews will hang pipe as fast as each new steel section goes in."

With his old-time vigor the President said, "If we could only get one reliable concern to give that kind of service on all six installations—then we'd go some!"

"We can. Reliable? The Grinnell Company puts a guaranty behind ideas, men and materials. They're the people who did the Wilson Foundry job."

"Fine," laughed the President. "That reminds me we've seven contracts, not six. We almost forgot the Sprinklers."

Send for your copy of the "Grinnell Bulletin." Address Grinnell Co., Inc., 302 West Exchange St., Providence, R. I.

GRINNELL GUARANTY

Plant owners naturally hesitate about adopting improved types of piping equipment which they have never tried out. But engineers know that Grinnell Company maintains one of the world's greatest industrial laboratories and that its road force of 1300 men can be depended upon to do erecting work on a par with the finest engineering. They know the value to business men of a courageous guaranty behind ideas, men and materials.

GRINNELL COMPANY

Automatic Sprinkler
Systems

Steam & Hot Water
Heating Equipment

Humidifying and
Drying Equipment

Fittings, Hangers
and Valves

Pipe Bending,
Welding, etc.

Power and
Process Piping

If it's Industrial Piping, take it up with us

THE ARGUMENT IS DRAMATIZED.



"Aren't you sometimes tempted to swear a little when you have tire trouble, Parson?"

"Well, I might be, but you see I avoid temptation by using Kelly-Springfields."

GOOD USE OF HUMOROUS DIALOG.

dialog is up to the standard of similar material in the editorial columns—in the typical love story, for example. The following hardly seems to come up to that standard:

Honeymooning
in the Alps

They stepped out on the little balcony for their first look at the Alps in the moonlight.

"They are wonderful," she sighed.

"Not so wonderful as you—"

"—and so beautiful," she added, leaning against his shoulder.

"Not so beautiful as you," he added fervently. "You are always so complete, dear. Entirely aside from your pretty clothes—you always have such a flower-like skin, and there is a faint perfume about you too, like a flower—"

She glanced up shyly. "I like our honeymoon," she said quaintly.

Some of the others in this series (for a group of cosmetic products) were of higher quality, but it is questionable whether they were interesting enough to compensate the lack of advertising value.

The Community Series has been much better with such dialogs as the following:

"Oh Jack, it's just arrived! The loveliest—"

(Voice from the next room)—"What, another! Where do I come in on all these beautiful presents?"

"This is Community!—We can both use it—and with your appetite, dear—"

CHAPTER XI

GOOD DICTION IN COPY

The Value of the Right Word

The word is the smallest unit in Advertising Copy but in some respects the most important. The impression of any composition is the sum total of the impressions made by its parts. No detail is too small to have some bearing upon its effect. Any word that does not *help* to give the desired impression *hinders*. Experienced writers in every field, therefore, are continually working to improve their diction. Some of them make it their duty to study and practice the use of words, as the expert musician keeps up his finger exercises.

The task of choosing just the right words is perhaps more important in advertising copy than in most other branches of English composition. Space in leading national magazines is costly. A page for which ten thousand dollars is paid may contain less than one hundred words of copy. While it is scarcely fair to say that it costs \$100 a word to publish such copy, the writer nevertheless may set that valuation upon his words and see that each one justifies it. Or he may consider that every word in his copy demands a certain amount of the reader's time and energy, and should be worth that expenditure. Wherever possible he should make one word do the work of two. Frequently the one right word will do the work of three or four almost-right words.

Development of the Vocabulary

Every copy-writer needs to have command of a large and varied vocabulary. Our stock of ideas is limited by our stock of words, for every word is the symbol of an idea. We do all our thinking in terms of words, and lack of words hampers all our thought-processes. The close relationship between mental power and diction is attested by all psychologists. One of the surest tests of a person's mentality is the test of the range and exactness of his vocabulary.

It does not follow that the possessor of a large vocabulary should try to display its resources in every piece of copy. The limitations of the reader's vocabulary must be considered, for the principle of adaptation to the reader affects the choice of words as it does all other elements in copy. An effective impression, moreover, is most likely to be achieved when some power is held in reserve.

There are many ways by which a mastery of diction may be developed. The dictionary should always be within reach and a book of synonyms near by. The book of synonyms, however, should not be used as a crutch to aid the lame and halting mind. Expert copy-writers recognize a type of copy—appropriately called "thesaurus copy"—in which it is evident that the thesaurus has been searched for its stock of soapy or smelly or tasty words. In the actual process of composition, words should always be drawn from the mind and not from a book.

The important thing, therefore, is to make one's reading vocabulary a speaking and writing vocabulary. It is good practice to keep a notebook in which to record the meaning of recently acquired words. The best way to acquire these words is through the reading of current literature and current journalism, where they can be

studied in relation to the other words which surround them. This, of course, does not mean that stock phrases should be adopted, such as, "I use the word advisedly," "Nothing could be further from the truth," "to cite a single instance," "at your beck and call," "be this as it may." Stereotyped combinations of words are bad in all writing, but in advertising copy they are fatal to the quality of distinctiveness.

Besides studying words in their context as used by good writers, it is well to examine them individually. Study the derivation of each one, become familiar with the other members of the same family, know what its dictionary meaning is, and in what other senses it is commonly employed. See if it has any suggestions or associations of ideas that are not included in its literal meaning. These associations are often more important than the meaning in determining the fitness of a word for its place.

There are a number of good ways of practicing to gain a command of a good working vocabulary. Some writers use word games, like the old-fashioned anagrams; others solve or construct cross-word puzzles. Those of more artistic tendencies write verse, especially the difficult French forms like the ballade, rondeau, and triolet. The verse is sometimes good enough to win a place at the head of F. P. A.'s column. Whether this happens or not, the writer has added something to his own verbal equipment for presenting an advertiser's message effectively.

Usage and the Dictionary

The English language is ever living, growing, changing. The dictionary simply crystallizes the usage of good writers. New words are continually being added, and old ones acquire new meanings. Some of these speedily die out; others receive the sanction of good writers and

speakers and thus come into "good usage." Ultimately they are recorded in the dictionary. As the dictionary cannot be revised every year, however, it always lags a little behind usage. It never represents the language exactly as it is.

The pedant insists that one should never depart from the dictionary, forgetting that usage governs the dictionary, and not the dictionary, usage. Carried to its logical conclusion his doctrine would mean that we should return to the old Webster Unabridged, or even to Samuel Johnson's first dictionary. Actually some scholastics go even further and declare that every word should be used only in its original meaning as shown by its derivation, ignoring all other meanings that have been added to it by usage. They contend that the word *couple* must always refer to two objects that have connecting relationship and never be used in such a phrase as a *couple of dollars* or a *couple of minutes*. They insist that a *response* is always a favorable answer. They are never so happy as when they find a word that everybody uses incorrectly. Their attitude is not unlike that of the mother watching a parade, who, when her son marched by, exclaimed: "They're all out of step but Johnny."

If the copy-writer can observe all the rules laid down by the pedant without himself becoming pedantic, well and good. If he cannot—and usually he cannot—it is far better to make his copy represent present-day usage of reasonably intelligent people than to cramp it by conforming to purely arbitrary limitations. Nearly every notable writer of the present day, for example Kipling, Wells, Roosevelt, Conrad, Galsworthy, Walpole, Wilson, Lloyd George, and even King George himself, occasionally uses expressions that are not in what is generally known as "the King's English." In England, of course, the

practice of King George immediately puts such expressions in the King's English. In this country, the practice of any considerable group of speakers and writers likewise establishes them as correct, for correctness after all is only fashion—the usage of those who are recognized as leaders.

Anglo-Saxon and Latin

In studying the derivation of a word, therefore, we should not mistakenly assume that this indicates the sense in which the word should be used at present. It does, however, give a clue to its meaning and suggest its characteristics. Every writer who wishes to make his message clear is advised to use Anglo-Saxon words in preference to Latin. The greater clearness of such words is not due to the fact that they are Anglo-Saxon. It comes rather from the fact that Anglo-Saxon words form the original stock in the English language and are used to express the most fundamental and universal ideas. They are familiar to most persons from early childhood. Generally they are short words. Because of their age and frequency of use, they have gathered around them a larger number of associations, and associations generally of a more favorable kind. The copy-writer does not choose them because they are Anglo-Saxon any more than the football coach chooses his material on the basis of their nationality, but it happens that Anglo-Saxon words are most likely to have the qualities that the copy-writer requires.

Next to the Anglo-Saxon, the most important group of words in the English language is composed of Latin derivatives. Latin has traditionally been the language of scholarship and science as well as of the church. Lord Bacon, a contemporary of Shakespeare, wrote most of his

works in Latin, and throughout the Seventeenth Century scholarly writers interlarded their English freely with Latin phrases. While Latin itself has lost its dominance, most of the words we use to express scientific and philosophical ideas are of classical origin. Latin derivatives generally have an atmosphere of dignity and scholarship.

Scientific and Popular Coinage

The English language is still borrowing words from almost every other language. It is also adopting words of recent coinage. This coinage is of two kinds—*scientific* and *popular*. Whenever a new invention is made, a word must immediately be made to describe it. Quite commonly this word is formed from the classical Greek and Latin stems; thus, *telegram* is long distance writing; *telephone* is long distance speaking; *phonograph* is speech writing. In similar ways we get *thermometer*, *barometer*, *barograph*, and many more. Such scientific coinages bear the mark of authority and are accepted in good use as soon as they are produced. They come down into the language from above.

On the other hand, many words creep into the language from below. They are coined by someone who finds a new idea to express and has no word to express it. Many such words are directly imitative. *Buzz*, *hiss*, *sneeze*, *ripple*, *sizzle*, and many more originally came into the language in this way, although their origin is so far distant that it cannot be traced. In our own day, however, we have seen words come into the language. Soldiers in the great war brought back a whole army of new words to express their new ideas and new experiences. Some of them they borrowed from other languages, like *barrage*, *vrille*, *camouflage*. Others they coined for the occasion, like *dud*, *blimp*, *cootie*, *gob*, and *zoom*.

Words of popular coinage are almost invariably short and distinctive. While they may not be imitative, they seem to have some natural fitness for their meaning so that they stick in the mind without many repetitions. Because of these characteristics, newly coined slang words often win a permanent place for themselves in the language. They are, however, unsafe to use until after they have received the sanction of good writers and speakers. Frequently their early associations keep them out of reputable society as in the case of most slang that originates in the underworld, like *dope*, *yeg*, *gat*, *frisk* and *pard*. This is by no means an invariable rule. *Filch*, *prig* and *munch* had their origin in the language of vagabonds as did also *flog* and *flimsy* and *fop*, all of which have respectable standing today.

Coined Words for Brands

New words are frequently required by the advertiser to distinguish new products and brands. In coining a word for this purpose he may well keep in mind the difference between scientific and popular coinage. The long scientific word, while it bears the mark of authority, usually has a hard time in securing a place in general usage. The short, distinctive word, if not too vulgar in sound and association, has a better chance of becoming a byword. *Sozodont* had the erudition of a Greek scholar behind it, but it is safe to say that if the manufacturer were choosing a name today it would be shorter and more expressive, like *Calox* or *Klenzo*. Certainly it would not be *Glycothymoline*. *Bon Ami* is good French, but the fact that it admits of seven different pronunciations is a real handicap. Manufacturers of soap flakes have profited by this example; witness *Lux*, *Fab* and *Duz*. The scientific word *phonograph* has been largely replaced

by the simpler word *Victrola*—which, though the exclusive trade-name of a single manufacturer, is now applied by a large proportion of the public to every kind of cabinet talking-machine.

While upon this subject, we may profitably examine some of the other requirements of a good trade name. Somewhere in the Bible there is a declaration to the effect that a good name is rather to be chosen than great riches. Many a manufacturer spends large sums of money to secure a good name—sometimes without getting it. The coining of a trade-name is not an everyday task for the copy-writer, but when it comes it is important. And if he cannot be sure of finding a good name, he should at least know what qualities a good trade-name must have.

Requirements of a Trade-name

As a trade-name is meant to be used in calling for an article, it must be easy to remember, easy to pronounce, and appropriate. More specifically, it should be short, simple, apt, euphonious, and distinctive.

In the earlier days of advertising, long names for products were the rule, rather than the exception. The old patent medicines typically had such names as Dr. Pierce's Favorite Prescription, Drake's Plantation Bitters, Mexican Mustang Liniment, Lydia Pinkham's Vegetable Compound, Kickapoo Indian Sagwa, and others even more pretentious, like Fetridge's Balm of a Thousand Flowers. Many of them are practically forgotten now. It would take unremitting effort to keep such a name in the public mind.

If a name must be lengthy it needs to be rhythmical. Joseph French Johnson has asserted, more or less seriously, that this is desirable for names of persons, and that Fame is particularly apt to light upon a man whose

name is composed of a dactylic and a trochaic foot (‘—’—). As examples, we have Abraham Lincoln, Theodore Roosevelt, Benjamin Franklin, Henry Ward Beecher, James Russell Lowell, and so on. Those whose parents have not had the foresight to endow them in this manner may sometimes add a satisfactory substitute in the form of a title. Thus: General Pershing, Admiral Dewey, President Coolidge. As a final resort they may take a nickname, as William the Conqueror, Peter the Hermit, Sinbad the Sailor.

However, the better plan is to have a name so short that it does not need such a mnemonic device. It should be short enough to defy contraction. Many manufacturers have had to spend large sums in advertising to discourage people from shortening their names and thus opening the way to substitution. Coca-Cola has been annoyed by the habit some people have of calling at soda fountains for a glass of “coke.”

The name should be easily pronounced and not susceptible to mispronunciation. *Ghirardelli* and *Alighieri* are at a disadvantage when compared with *Baker* and *Campbell*. *Olivilo*, *Socony* and *Pebeco*, while apparently simple enough, have had to teach people their correct pronunciation, or suffer the consequences. Many advertisers with foreign names have taken warning from past history and Anglicized their names. Thus, *Bengue* becomes *Ben-Gay*. *Jonteel* was adopted in preference to *gentil*.

Initial letters like *B. V. D.* are often favored because of their simplicity. They lack distinctiveness, however, and should not ordinarily be chosen unless they are a natural outgrowth of popular usage, as in the case of *G. E.*, *Y and E*, and *F. W. D.* The artificial formation of a name from initials or syllables of the company's name

is slightly better in memory value, but is equally conventional. There is a large army of these words, beginning with *Alco*, *AnSCO*, *Areco*, *Armco*, and so down through *Clupeco*, *Nabisco*, and *Tydol*.

Combinations of familiar elements are of dubious value. Some, like *Holeproof* and *Uneeda*, have been popularized, but others have not been so fortunate. The multitude of *Everwears*, *Evereadys*, and *Eversharps* are easily confused. Many such compounds are descriptive, and hence not registerable. Others are ugly and silly. *Getsit*, *Kilakoff*, *Makernu*, and similar misspelled distortions are an affront to the intelligence of the public that is asked to use them. Worse still are silly formations like *No-Smellee*, *O-Kid-O*, and *Ziggie*. Occasionally a really meritorious word is produced by this process; for example, *Ryzon* Baking Powder, with its suggestion of a pun, and *Klim* (milk spelled backwards). Even these have not had an easy task in securing a foothold.

While it is anticipating a little the discussion of the sound and atmosphere of words, something may be said here about aptness. A word must seem to fit the product. *Hipolite* has no suggestion of food, nor *Saxolite* of face powder. *El Rado* seems more appropriate for a cigar than for a feminine toilet article. *Gredag* and *Oildag*, though formed ingeniously by adding the initials of the company as an ending, have a harsh sound that is hardly suggestive of lubricants.

A favorite method of securing distinctiveness is to coin a word containing an unusual letter, such as *V*, *X*, *Y*, or *Z*. To mitigate its harshness, open vowels like *o* and *a* are usually needed, and liquid consonants, *l*, *m*, *n* or *r*. This is by no means an absolute formula—there is none—but many good coined and adopted words meet

these general conditions. Examples: *Crex*, *Mazda*, *Velox*, *Calox*, *Ex-Lax*, *Valspar*, *Yuban*, *Zonite*, *Zymole*. The possession of a good name does not mean that an article will become popular, or that its name will ever have the honor of a place in the dictionary as Kodak and Vaseline have, but a poor name is sure to be a handicap—sometimes one that is almost insurmountable.

Denotation and Connotation

In his choice of words for the advertising copy itself, the writer should be governed by two considerations, their denotation and their connotation. The denotation of a word is its literal meaning, the idea directly contained. The connotation of a word is its suggestion, the idea that is indirectly implied. It depends on the law of association that was explained in an earlier chapter. In the intellectual appeals of reason-why copy this latter consideration is not important. Here it is enough to avoid words that have an unfavorable or an unpleasant association. In human-interest copy, however, where an appeal is made to the senses or emotions, the connotation of a word may help to convey the intended impression.

In a reason-why argument for a breakfast food it might be permissible to speak of its nutritive qualities when combined with "the most digestible of all fats, cream," though even here some people might not like the association of the word *fat*. In a human-interest taste appeal it would certainly be objectionable. Still worse would be the use of *fat* in a style appeal. "Dresses for fat ladies" might convey the writer's literal meaning, but the connotation of *fat* and *lady* is suitable only for a circus side-show. "Stout women" is better, but to secure a positively helpful association the writer may resort to such a phrase as "*women of generous proportions*," or avoid

any description by calling the dresses the *Prima Donna* line.

All words acquire connotation from the ideas which they are most commonly used to express and the companion words that habitually surround them. The word *substitute* has been used so often in the warning, "Avoid Substitutes" that many people instinctively think of a substitute as something cheap and inferior. To speak of a cake shortening as a *lard substitute* would retard sales. The name of a chemical company connected with a baking powder proved a handicap. Dealers no longer offer *second-hand cars*, but instead *used cars*. Some dealers have given their offerings a more desirable association by calling them *Rebuilt Cars*. "Installment Plan" because of the connotation of *installments* is less effective than "Deferred Payment Plan."

Space forbids the inclusion of anything like a complete list of words the copy-writer must avoid because of their connotation. *Shape, leg, job, kiddies, milady*, all need to be used with caution. Likewise, the many words that have been worn threadbare or debased by slang uses like *awful, grand, fierce, swell, tasty, nutty*. Words of almost identical meanings have entirely different suggestions; for example, compare *lunch* with *luncheon*, *real estate agent* with *realtor*, *pool room* with *pocket billiard academy*, *undertaker* with *mortician*, and *graveyard* with *cemetery*. Now that we *tip* the bootblack, we *fee* the waiter, and the doctor and lawyer must have an *honorarium*. (It may be noted that sometimes the good old Anglo-Saxon word has to give way to a classical derivative because the Anglo-Saxon word has been cheapened by its associations.)

The connotation of words continually changes. There are instances where the cycle of time has made a com-

plete revolution and brought an old word back to the top again. The word *woman* was in low repute in Elizabethan times and might have been used as a reproach—indeed, Hamlet so used it. *Lady* was the word of high dignity and favorable association. But after every woman called herself *lady*, and even the washer woman became a *wash lady*, and after the phrase *perfect lady* admitted that there were degrees in ladyship, and after the perfect lady herself gathered doubtful associations—then the good old word *woman* came back to its former high standing. Similarly, *shop* was once less dignified than *store* but today merchants who pride themselves on their quality and exclusiveness speak of their places of business as *shops*.

It sometimes happens that people in general are more sensitive to the connotation of a word than to its denotation. They may, in fact, be ignorant of its meaning. The word *ignorant* itself is a good example, for those who most deserve the word would most object to being called ignorant. To many people *lurid* suggests something bright and glowing, and *reeking* implies a bad smell. There is a case on record where a politician began a libel suit because his opponent called him a *sexagenarian*. He claimed that most people did not know what the word meant, and to them it suggested a person whose sex relations were not what they should be.

When to Choose Words

The problem of choosing the right word for the right place should not occupy the writer's mind while in the throes of composition. He cannot afford to fumble for words while getting his ideas down on paper. In this respect he is like the golfer in a tournament match, who should not be giving attention to little details of grip,

stance, and swing, but should be concentrating on the one task of hitting the ball straight toward the hole. Writers who chew their pencils or consult the dictionary in the middle of a sentence are not likely to get their message across. The main thing is to get the thought down on paper—in the right words, if possible—but get it down somehow. One who has command of an adequate vocabulary will usually express his meaning with reasonable clearness and force. Such deficiencies as may appear can be cleared up by revising the copy.

Revision sometimes necessitates a complete reconstruction of paragraphs and sentences. At other times only the change of a word or two is needed to clarify the thought or vitalize it. Revision of copy should be mainly directed toward the purpose of making an impression that is more distinctive and more economical; that is, clearer, more correct, more concise. The writer should be able to detect the deficiencies himself, especially if he has time to let his work get cool. It is always helpful, however, to read the copy aloud to some one else. This process often reveals awkward combinations of sounds and unfavorable suggestions, as well as general dullness or vagueness of style. The defects can then be marked and eliminated by changes in the choice or order of words.

Although revision improves the copy of even the most expert writer, the process should not be carried to extremes. Copy that is too highly polished seems artificial and insincere. Copy that includes too many vivid words, too many clever phrases, distracts attention from the meaning it tries to convey. Copy-writers, like other artists, should bear in mind the old maxim that one of the functions of art is to conceal art.

The revision of diction not only improves the individual piece of copy but adds to the ability of the writer to

produce good copy under stress. Of all methods of securing precision and range of vocabulary, this process of revision is undoubtedly the most useful. In time it is pretty sure to develop the most priceless asset the writer can have—"a feeling for words."

CHAPTER XII

THE CHOICE OF WORDS

Seven Tests of a Word

In revising copy for better diction there are seven questions the writer should ask about each doubtful word. Four of these have to do with its meaning, or denotation; three with its suggestion, or connotation. They are as follows:

1. Is it a correct word?
2. Is it correctly used?
3. Is it exactly used?
4. Is it simple enough?
5. Is it euphonious?
6. Has it the right degree of dignity?
7. Has it the right atmosphere?

It is not essential that all these questions should invariably be answered in the affirmative. One requirement may sometimes need to be sacrificed for the sake of another that is more important. A word that is not correct may be used because of its adaptation to the reader or because of its atmosphere. A word that is not exact may be preferred because it is simple, and vice-versa. If any word does not meet all these requirements, however, the writer should be able to justify its choice with good sound reasons.

The Correct Word

Correctness has already been defined as good use—that is, the usage of writers and speakers of accepted authority. Their preference is crystallized in the dictionary. The dictionary does not include foreign words unless they have been adopted into the language or “Anglicized.” It does include some words designated as obsolete and others designated as colloquial or slang. Obsolete words, foreign words, and slang are all obviously incorrect and unsafe to use in ordinary copy.

The copy-writer’s standard of correctness may be even more strict than this. He cannot safely use words that are obsolescent; that is, passing out of use because they are not within the vocabulary of the average person. Many fine old words like *ail*, *broach*, *buxom*, *hale*, *loath*, *rue*, *thwart*, while technically correct, are almost as unsuitable for advertising copy as distinctly obsolete words like *meseems*, *rood*, and *yclept*.

On the other hand, it may be safe to use some words that are too new to have a place in the dictionary—names of new inventions, for example, and some words that are still designated as slang. The latter should, however, have at least the sanction of use by the newspapers. In copy that does not demand dignity, such words as *pep*, *jazz*, *sub-deb*, and *flapper* may be regarded as correct, provided they are in the working vocabulary of the audience addressed.

This matter of adapting copy to the reader may sometimes justify other departures from the ordinary standards of correctness. The technical lingo of a trade or profession is not only allowable, but often advisable in copy directed to that audience through their own trade publications. Foreign words, especially French, may

add distinction to copy addressed to society women. Slang coinages that have no foothold in good usage whatever may sometimes be allowed in copy that tries to interest young men; though, of course, slang that has underworld associations is never permissible.

The average copy-writer rarely makes the mistake of using an incorrect word unknowingly, except, perhaps, such vulgarisms as *enthuse*, *orate*, *gents*, and *pants*. Or he may unwittingly coin an unauthorized word like *undoubtedly* or *irregardless*. His greater danger, however, is in using good words incorrectly.

Correct Use of Words

Most slang words are not new coinages but good words that have been twisted into unauthorized meanings. Most of them are used in so many different senses and so loosely that the reader is likely to misinterpret them. Their associations are frequently disreputable and at best they give an atmosphere of cheapness. Slang usages originate in a desire for distinctiveness and individuality of expression, but when the first gloss of newness has worn off, they become more commonplace and colorless than the good words they replace. Nothing is staler or more deadly than old slang like *daisy*, *lolo*, *kiddo*, *bear*, *pipe*, *nit*, *lobster*, and *gazebo*. Even slang that has been current recently like *razz*, *once-over*, *shimmy*, *toddle*, *oil-can*, etc., is likely to have become obsolete by the time this paragraph is read.

The use of slang in conversation has peculiar dangers for the writer. The words we use in daily conversation are the ones that occur most readily to us when we write. If our speech is composed of loose slang expressions, we are likely to become loose, vague thinkers and, moreover, feel a certain degree of awkwardness

and helplessness when we attempt to present our meanings in good legitimate English. A salesman may habitually use slang in his face-to-face conversations and "get away with it", but if he tries to turn copy-writer he will find himself at a loss. He realizes that his ordinary vocabulary will not look well on paper and yet he cannot use any other without feeling stiff and unnatural. Conversational English is good for advertising, but it should be conversational English in which good words are used correctly.

The most common form of incorrectness in diction is due to the misuse of one word for another which it resembles in appearance or spelling or meaning. *Effect* for *affect*, *loose* for *lose*, *luxuriant* for *luxurious*, *aggravate* for *annoy*, *exhausting* for *exhaustive* are among the common blunders. Space forbids anything like a complete list of common misuses.¹

The copy-writer occasionally falls into errors by using a word with which he is not entirely familiar and hence using it in an unauthorized sense. He may use *dilapidated*, for example, to mean *shabbiness* of appearance instead of a generally broken down condition. He may use *mitigate against* instead of *militate against*. The cure for this is never to use a word with which he is not thoroughly familiar.

Exact Use of Words

Exactness of diction requires, first of all, the avoidance of vague generalities, especially trite superlatives, like *best*, *finest*, *highest-grade*, *supreme*, and the like. They try to express so much that they do not succeed

¹ For more complete list see "Handbook of Business English" by Hotchkiss and Kilduff.

in impressing any definite idea. Moreover, they are instinctively discounted by the reader because they too plainly suggest a manufacturer's bias. Every advertiser naturally believes his article is the best of its kind, just as every normal mother secretly believes that her own children are best. To the consumer, however, an article must excel in some definite characteristic of service if it is to excel at all. To impress him, the word used must represent this distinctive superiority exactly. Specific words alone will do this.

Generalities

Our candies are made of the best and purest ingredients selected with the utmost care and combined with superlative skill.

Our soup is made of the highest-grade ingredients obtainable by our own exclusive processes. Employment of only the most skilful operatives on each task insures that the final product shall be the best the market affords. It is accepted universally as the acme of quality.

Specific

A lemon fondant made from real fruit, freshly grated; vanilla caramel produced from pure country butter and cream; these rolled together, and then covered with Norris chocolate.

The ruddy, juicy, tempting fruit, sun-ripened on the vine to delicious perfection. Made into Campbell's Tomato Soup, the very day it is plucked! Each tomato washed five times in clear, pure running water! All skin, seeds and core fibre strained out from this smooth, rich puree! Golden butter, fresh from the country, blended in! The favorite soup of millions—and no wonder!

Not only in descriptive copy but in other kinds the specific word is necessary for exactness. *Economical* is

less specific than *money-saving* or *time-saving*. These in turn are less specific than *dollar-saving* and *minute-saving*. *Go* is less specific than *walk*, *run*, or *ride*. *Say* is less specific than *tell*, *inform*, *assert* or *state*.

Specific words, of course, cannot be used interchangeably. Among the synonyms which carry similar meanings there are slight shades of difference. The copywriter who uses a specific word must pick just the right one. He will not say *apt* when he means *likely*, *liable* or *prone*; he will not say *bring* when he means *carry*, *fetch* or *take*. He will not say *tint* when he means *hue* or *tone*.

The specific word is often restricted in its use, as in the case of numerous words that designate a group of objects. We can speak of a *bunch* of flowers, but a bunch of girls is a *bevy*; a bevy of elephants is a *herd*; a herd of thieves is a *gang*; a gang of angels is a *host*; a host of wolves is a *pack*; a pack of geese is a *flock*; a flock of acrobats is a *troupe*; a troupe of bees is a *swarm*; a swarm of pigs is a *drove*; a drove of horsemen is a *troop*; a troop of fish is a *shoal* (school); a school of partridges is a *covey*; a covey of police is a *squad*; a squad of editors is a *staff*; a staff of salesmen is a *crew*.

Concrete and Figurative Language

To impress exact shades of meaning, concrete words are often necessary. They create a pictorial image. Instead of the general word *go* or the specific *walk* or *run*, we may have the concrete *stride*, *stagger*, *skip* or *strut*. Instead of the general *say* or the specific *speak*, we may have the concrete *shout*, *whisper*, *mumble*, *roar* or *hiss*.

Figurative language is largely due to the desire for concreteness. To speak of an old man as a *graybeard*, employees as *hands*, a leading actor as a *star*, or of any

man as *brilliant*, *dull*, *keen*, *blunt*, *square*, *crooked*, *sharp*, *narrow*, or *smooth*, often conveys a clearer idea of his character than abstractions like *honest*, *dishonest*, *clever* or *stupid*. Many of these figurative words have been current for centuries. Others are newly coined and may, indeed, be pressed into service for the first time by the copy-writer.

The use of figurative language is an especially helpful device in advertising copy because it is sometimes the only way of expressing an idea with exactness and at the same time with simplicity.

Simplicity of Language

The word that expresses the precise meaning may sometimes be so uncommon that few people would understand it and those who did would consider it pretentious. Pretentiousness is a fatal fault in most kinds of copy. It may seem like a form of moral cowardice to sacrifice the niceties of expression for the sake of being readily understood. The copy-writer, however, must write for the sake of impressing his public favorably. The literary writer, if he will, may undertake the task of broadening the vocabulary. In one recent literary production appear, among others, the following unusual words:

striated, calid, hegira, postulate, carious, hierophant, cuneiform, periapt, obsidian, pyx, spodomancy, goety, nocuous, stercoraceous, opopanax, hermetic

No one of these could safely be used in advertising copy. Fortunately, there is no real sacrifice in avoiding any of these or any other unusual word. Nearly all of them have simple equivalents. The following list is suggestive of the difference between a pretentious and a

simple vocabulary, and in practically every instance the simple word is to be preferred unless there are the most compelling reasons for the other.

<i>Pretentious</i>	<i>Simple</i>
obtain	get
purchase	buy
bestow	give
beseech	ask
prevaricate	lie
chirography	handwriting
demented	crazy
ancient	old
accomplish	do
destination	end

There are occasions when¹ it is appropriate to use what Secretary of Labor Davis calls "thick-shelled words" and "long-necked jargon", but not when writing to the general public. As he says, "It is not the people's dish." There is still too great a tendency on the part of the copy-writer to stuff his message full of big words like *in-compatible*, *utilization*, *tortuous*, *rendition*, *hypercritical*, *excrescences*, *vouched*, and *culmination*.

Sound Suggestion of Words

The fitness of a word for its place, as shown in a previous chapter, depends almost as much upon its suggestion or connotation as upon its meaning or denotation. For this reason the copy-writer, after satisfying himself that his words are correct, correctly used, exactly used, and simple enough, needs to inquire whether they

¹ See "Thick-Shelled Words," by P. K. Marsh, *Printers Ink*, Nov. 23, 1922.

have the right suggestion. Suggestion is so complex a quality, however, that some of its important elements may properly be analyzed separately.

One of the most important elements in the suggestion of a word is its sound. Proof of this is to be found in the fact that a piece of pure nonsense like Lewis Carroll's "Jabberwocky" has the power to evoke images by words that mean nothing at all. Many of us have been able to see with our mind's eye "the slithy toves" as they "gyre and gimble in the wabe," though perhaps the image is not the same for all of us. Children sometimes make up fairly plausible words. Negroes, likewise, are notoriously fond of using words that sound impressive, and often they do not let a little thing like the dictionary handicap their flights of rhetoric.

Many words, both old and new, originated in imitative sounds. This includes some of our most expressive words and naturally some of our most vulgar ones. *Sputter*, *spout*, *spit*, *squirt*, *slam*, *sniff*, *pout*, *bawl*, *howl*, *thunder*, *roar*, all give a more or less precise reproduction of the sound or action they denote. Many other words that are not distinctly imitative show a close relationship between sound and sense. Any intelligent foreigner who is told that in English the words *glow*, *glare*, *glimmer*, *glitter*, *gleam*, and *gloom* indicate variations of light, should have no difficulty in deciding how they differ. He would realize that a *glow* is softer than a *glare*, that a *gleam* is less hard and brilliant than *glitter*; that both *glitter* and *glimmer* are more fitful and superficial than *gleam*; and that *gloom* is so lacking in brightness as to suggest the absence rather than the presence of light.¹

¹ See Cook's "The Relationship of Words to Literature."

Sounds that Have Bad Associations

There are many families of words, the members of which all have certain suggestions in common. These suggestions arise partly from imitative character, partly from tone qualities, and partly from the behavior of other members of the family. Any word acquires suggestion from the meaning of other words which it resembles, just as the reputation of a person is affected by the character of his brothers. And, as in families, a single black sheep often does more harm than a dozen respectable citizens can redeem.

One of the worst families of sounds is the *sn* family. It includes *sneer*, *sniff*, *snip*, *snake*, *sneak*, *snare*, *snore*, *snob*, *snub*, and a host of others. The sound itself is unpleasant; its pronunciation involves a distortion of the lips and nose that is unpleasant to see or to feel—and incidentally is a kind of contemptuous gesture; above all, the family has many members that are thoroughly disreputable. Coined words beginning with *sn* enter their existence under a big handicap of bad suggestion. The first man who was called a *snide* or a *snipe* or who was accused of *snooping* or *snitching* had no grounds for a libel suit, and perhaps did not know exactly what was meant, but he knew he was not receiving a compliment.

The *gr* family includes many bad actors like *growl*, *greed*, *grab*, *grate*, *grasp*, *grip*, *grim*, *gross*, *groan*, and *grudge*. Most of the others have acquired bad reputations. *Graft* has in recent years come to signify a certain kind of tainted money; *grub* is a contemptuous designation for food; the painstaking student is dubbed a *grind*, or worse, a *greasy grind*. *Grand* is no longer

a word of *grandeur*; *grin* has none of the pleasant suggestion of *smile*, and *grammar* is scorned.

Although one member of the *sq* family is *square*, most of the others are contemptible creatures. *Squall*, *squeal*, *squint*, *squirt*, *squirm*, *squat*, *squeeze*, *squib*, *squeak*, and *squid* are fair representatives. It is not surprising that *squelch* is generally applied to juvenile uprisings that do not deserve the dignity of *defeating* or *crushing*. The young girl may not object to being called a *flapper* but she justly resents *squab*.

A number of sounds at the end of words also have unpleasant associations. Among the most conspicuous are the following: *-um*, *-umb*, *-ump*, *-imp*, *-unk*, *-ude*. The facial movements involved in pronouncing these sounds are not pleasant to feel or to see, and the sounds themselves are disagreeable. Moreover, the objectionable meaning of many words with these endings lends an objectionable suggestion to the others that resemble them.

The *-um* family and the closely related *-umb* group include *glum*, *grum*, *scum*, *slum*, *gum*, *rum*, *numb*, *dumb*, and *crumb*, not to speak of such slang words as *bum* and *snum*. It is significant that illicit liquor traffic is spoken of as the *rum* trade rather than the *gin* trade, although *rum* itself is probably the rarest form of liquor. It would be worth much to the chewing gum manufacturers if they could avoid the vulgarity of the word *gum*. Business houses today never *drum* up trade, although some of them do a little judicious sales promotion work. Good musicians do not *strum* or *thrum*, nor do they give a *hum drum* performance.

The *-ump* family is a particularly futile bunch of individuals, most of whom are the butts of universal scorn and ridicule. *Bump*, *dump*, *hump*, *lump*, *rump*, and *slump*

have helped to give bad associations to their innocent brothers, like *clump* and *stump*. No dictionary is needed to tell us that colloquialisms like *chump* and *frump* are unflattering. The comic artist who created the *Gumps* may have chosen their name by accident; if so, it was a happy accident.

The *-imps* are less dull and blundering than the *-umps*, but they are usually petty and mean. *Skimp*, *scrimp*, *crimp*, *limp*, *pimp*, *shrimp*, and *primp* have generally unfavorable meanings; many of them have also been pressed into service as slang to express new meanings of a belittling character. The *-unks* have much the same history with *bunk*, *funk*, *flunk*, *hunk*, *junk*, *skunk*, and *punk*. The *-unk* sound suggests disgust more completely than almost any other. Almost any word, of course, can be turned to slang uses, but unless it sounds appropriate it is not likely to stay in use. *Bunk*, *punk*, and *flunk* seem destined for a permanent existence in college slang, and elsewhere.

All these endings lose something of their objectionable suggestion when they are buried within the word. This fact is well exemplified by the *-ude* sound, which has unfavorable association in *rude*, *crude*, *dude*, etc., but is comparatively harmless in *rudiment*, *ludicrous*, and *studious*. It is interesting to compare *prudent* with *prude*; *student* with *stude*. The word *nude* shows the working out of sound associations today. Brought into general use originally as a more delicate substitute for the frank *naked*, it is rapidly acquiring a decided suggestiveness; to many *nude* already suggests *lewd*.

Euphony in Copy

The subject of sound-associations of words has never received the amount of attention it deserves, but it will

handsomely repay any amount of study the copy-writer may give to it. In choosing names for new products or brands, he will be careful to avoid sounds with objectionable associations. Those who echo Shakespeare's question "What's in a name?" may do well to consider that Shakespeare did not name his heroic lover *Gobbo* nor his tragic figure *Dogberry*. A good product may survive the handicap of a bad name, but why give it an extra burden? Possibly no one would call a new toilet product *snunk* or *squm* or *grude*. A drink, however, has been named *Lemon Squash*, and a deodorant has been named *Mum*. This name has some good qualities—notably brevity—but the offensiveness of its sound may handicap it in women's minds, especially when compared with the more euphonious *Odorono*.

In writing any piece of copy also it is well to avoid a word of unfavorable sound associations, if the meaning can be expressed adequately in some other way. Similarly, in revising copy that does not sound just right, the key to the difficulty may be in some individual word of bad association. More often it is in a group of words, that contains too many harsh, hard sounds. For example, "In picking luggage for a long trip, look for the trunk with the bump in the top." Again, "Despite the disparity in their circumstances he aspired to espouse her." Sentences like this are not invariably bad. Harsh words sometimes emphasize ideas by slowing up the reading. When an impression of lightness, speed, or delicacy is desired, however, the words should ripple along without the interruptions of awkward sounds.

The problem of securing a euphonious style, of course, is not to be solved by scientific analysis. The writer must develop his sense of rhythm. To do this the read-

ing of poetry is advised, because poetry depends so largely upon beauty of sound for its effects.

All real poets consciously or unconsciously select their words for the suitability of sound to sense. Poe tells us that when he began "The Raven" he determined upon the repetition of the sound *ore* in his refrain because this is the most beautiful sound in our language. "*Nevermore*" was the inevitable choice. Browning, on the other hand, sometimes used ugly sounds deliberately. In his dramatic poems they helped to show character; elsewhere they served to give emphasis. As he himself put it:

"Grand rough old Martin Luther
Bloomed fables—flowers on furze,
The better the uncouth;
Do roses stick like burrs?"

Caste of Words

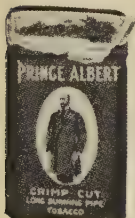
The suggestion of a word depends also upon its social standing or caste. Words are not all created equal, nor do they necessarily remain in the social strata where they were born. Blue-blooded aristocrats of past centuries like *souse* and *belly* have become outcasts, and "parvenus" like *mob* and *quiz* are received everywhere. Words that were used freely in the Court of Queen Elizabeth are now heard only in smoking rooms. But although the history of words is like that of people, it is possible to make some rough classification of them according to their social standing at a given time. Some words today are gutter words, some stable words, some parlor words, some boudoir words. Some can be used only in advertising costly luxuries; some only in copy for cheap conveniences.



*"Bet your life, old pal--
nothing but P. A. in this pipe!"*

Prince Albert meets your call when
tobacco is sold. Tasty red bag,
soft red line, handsome gold and
blue found in smokers'—and—
that clever, practical, smooth crystal glass
holder with sponge-matting top
that keeps the tobacco in such per-
fect condition

Copyright 1921
by R. J. Reynolds Tobacco Co.



GEE—how those Prince Albert-
eers root for the national joy
smoke! Meet 'em in the moose
woods, down Main Street, around the corner
or on the night boat! All one brand of right
arm enthusiasm that fairly zips out of the
tobacco itself! Yes sir, regular double-deck-
plugging that's churned-up by genuine HE
joy—close-to-nature-stuff you can't buy on
phonograph records!

Bend your ear when you're in such glad
jimmy pipe company! Pass yourself a mental
memo that *that man* is getting *his* personal
hand-out of Prince Albert's wonderful, re-
freshing flavor; that he's keen-o for P. A.'s
coolness and that he proves every time he fires

up that Prince Albert's exclusive
patented process actually does cut
out bite and parch!!!

Now—You *KNOW* what Prince Albert
hands other smokers. *That's settled!!!*
The question before us is:—"*How're*
you sparking with your pipe?"
If you haven't got a pipe, go and GET ONE!
Get down to brass tacks on smokes—vid P. A.!

Yes sir, you'll pick a pal in Prince Albert
that'll pass you a smoke-symphony guaran-
teed to hit high top C every time you get that
little old hankering hunch to light 'em up
again! And, that's what the encyclopedia
calls 32nd-degree-smoke-sport!

R. J. REYNOLDS TOBACCO CO., Winston-Salem, N. C.

THE SLANGY STYLE.

Slang

There are no clearly defined separations of the castes among words, any more than there are among people in this country. The difference between the bottom and the top of the social order is wide and clearly evident, but the intermediate stages blend imperceptibly without definite lines of demarcation. For convenience, however, we may recognize a few main classifications. At the bottom of the scale is slang, particularly the slang of the underworld, the racetrack, and the prize ring. Such words as *gat*, *tout*, *con*, *simp*, *boob*, *spiel*, and *lobbygow* would hardly be admitted to any kind of advertising copy. Slang words and phrases of a less objectionable sort have been used by a few daring advertisers.

Examples :

Gee—how those Prince Alberters root for the national joy smoke! Meet 'em in the moose woods, down Main Street, around the corner, or on the night boat! All one brand of right-arm enthusiasm that fairly zips out of the tobacco itself.”

(Prince Albert)

Generally speaking, I don't admire swank, but when a gritty kid is hanging on to his right to existence by his eyebrows, I don't care if he puts on the front of a head waiter.

(Jim Henry.—Mennen Salesman)

Somewhere west of Laramie there's a broncho-busting, steer-roping girl who knows what I'm talking about.

She can tell what a sassy pony, that's a cross between greased lightning and the place where it hits, can do with eleven hundred pounds of steel and action when he's going high, wide and handsome.

(Jordan)

Colloquial and Conversational Words

Slightly higher are colloquial words that have some sanction in conversation, though rarely seen in literature. Such words may be technically classified as slang, but they are generally not disreputable, and in fact, may be used by people of culture. *Pep, tidy, snappy, kiddy, chap* and *fellow* come within this group, with expressions like *hunch, two-bit*, and *nifty* on the border line. This caste of words may be used in copy for many low-priced convenience articles and has been conspicuously successful in Big Ben copy.

Examples :

Big Ben is the kind of fellow you don't need to tell twice. You wind and set him and then forget it. The job's as good as done. He'll wake you on the dot.

(Big Ben)

Gives generous warmth for ten hours on a gallon of kerosene oil—ready in a jiffy when the fire's low; when the bathroom's chilly; when the cold snap's on.

(Perfection Oil Heater)

It had to be an aristocrat in appearance and husky enough to take a mighty wallop without going down for the count.

(Cox bumpers)

The next higher is conversational language, the everyday speech of educated persons. This is the typical language of the newspaper as well as the street. Eighty per cent of all copy is written mainly on this level of dignity and it is almost always safe.

Literary Language

Subjects that require dignity of treatment may use words of the literary caste. These are words and phrases that are fairly common in print but rarely used in ordinary conversation. They are, in short, a part of the reading but not of the speaking vocabulary of the average person. The words designated as pretentious (see page 230) come in this category. So do such words as *bespeaks*, *aura*, *svelte*, *naïve*, *encomium*, and the like. This level of dignity is suitable for silverware, jewelry, fine writing paper, and style articles generally.

Examples:

There is no surer criterion of the happiness which one of these lovely Community Gift Pieces will bring than that brief moment of hesitation when you are tempted to keep it for yourself.

(Community Silver)

And so, in America the name Pierce-Arrow has come to have an almost generic meaning. Unconsciously it springs to the lips of the man on the street as the descriptive term for the cap sheaf of quality.

(Pierce-Arrow)

Invariably there are those who imitate and claim equality with it, and who seek to profit through its high repute.

But in their efforts to duplicate the original, they neglect to duplicate the skill and artistry which give it distinction.

They succeed only in imitating the lesser details, the shell and semblance of the reality; they never attain to its deep, inner excellence.

(Cadillac)



THE TRUTH THAT EMBODIES ALL TRUTH

People are still going about with their eyes eagerly alight, hunting for the honest man and the honest product.

When that search is rewarded, nothing but betrayal can break or lessen their allegiance.

It has been pathetically true from the beginning of time, that men admire honor in others even when they have smirched it in themselves.

Humanity may be a million years old in point of time, but it is as young as this morning's sun in its pursuit of the ideal.

After two thousand years of disappointment and disillusion, the eternal verities and the eternal values still prevail.

The elemental truths are still true; the man whose word is good is still the secret hero of our inmost hearts.

We smile, perhaps, at the spectacular triumph of the trickster; but while we smile, we hate the trick by which he filched that sham success.

Even in an era of unbridled extravagance, when, on the surface, men appear to have lost all sense of proportion, that which is sound, and good, and true, is more admired, and more desired, than ever.

In such feverish times, the mediocre and the meretricious only seem to be admitted to equality with that which is worthy because they fall heir to the overflow which excellence is unable to supply.

The process of discrimination between the sham and the solid, the superficial and the substantial, goes

on, just as before, without interruption.

That which is unworthy carries its own punishment, and its own penalty—its true character is inevitably disclosed in due time, even though a temporary prosperity comes to it from the caprice of the unthinking.

When "the tumult and the shouting" dies down, the strong man, the strong institution, the true artist, and the true workman, in any and every vocation, is more solidly entrenched than ever.

Even though it be surrounded and seemingly obscured by sham and pretense, nothing in this world is discovered so surely as solid merit.

Nothing stands out so strikingly, by way of contrast, as genuineness and genius.

No special and painstaking effort of hand or heart, or brain or brawn, that goes to the building of something superior, is ever wasted.

Cheapness and compromise, substitution and surrender—these, in the long run, are the real sources of waste.

The unceasing search of the mass of mankind for that which is good and enduring—this is the only law of supply and demand with which the superior craftsman need concern himself.

Let him dedicate his life to the satisfaction of this restless hunger of the human heart, and he can, if he will, remove himself beyond the reach of rivalry.

This is the truth that embodies all truth; this is the truth that makes men free.

Copyright 1920, Cadillac Motor Car Company



CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN

DIGNITY IN STYLE.

Poetic Language

At the top of the list is poetic language. This is never met in conversation and rarely in any kind of speech. Even public speakers who indulge in flights of rhetoric are likely to do so only by quoting some poet or other author. Such words as *avatar*, *eon*, *cacophonies*, and *nadir* are distinctly in this group. Members of the group, of course, frequently are adopted for more general use. Many copy-writers deny that there is any excuse for poetic language in advertising copy. They call it fine writing or "blah" or even less respectful names. Unquestionably the average writer cannot maintain this level and is likely to seem florid and insincere when he uses it at all. Nevertheless, some of the advertisements that are classics, if any deserve to be called classics, are in this level of diction.

The most familiar example, probably, is Robert H. Davis's "I am the Printing Press."

I am the printing-press, born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass.

I sing the songs of the world, the oratorios of history, the symphonies of all time.

I am the voice of today, the herald of tomorrow. I weave into the warp of the past and the woof of the future. I tell the stories of peace and war alike.

I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do brave deeds, and soldiers die.

I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of a hope eternal.

When I speak a myriad of people listen to my voice. The Anglo-Saxon, the Celt, the Hun, the Slav, the Hindu, all comprehend me.

I am the tireless clarion of the news. I cry your joys and sorrows every hour. I fill the dullard's mind with thoughts uplifting. I am light, knowledge, power. I epitomize the conquests of mind over matter.

I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lights of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening.

I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust.

I am the printing-press.

Appropriateness of Caste

The copy-writer needs to make sure at the outset that he has chosen the caste of words that is suitable for his subject and audience. It would be as foolish to write copy for shoe polish in poetic diction as to write copy for pearls in slang or colloquialisms. Having chosen the level of dignity he thinks suitable, he needs above all to maintain it. Absurdities result from a careless introduction of a word or phrase from a different caste than those which precede and follow it. The following examples illustrate:

Good paper casts an aura of refinement about the name it bears. Its very touch and feel bespeak quality. It can march into any office or home and be dead sure of a warm welcome.

These little cigars are made of honest-to-goodness Havana tobacco, the kind you are used to smoking in a two-bit perfecto. No wonder they have received the encomiums of discriminating smokers.

In very rare instances the copy-writer may for humorous purposes choose a caste of words that is obviously inappropriate to his subject or may change the level of dignity. The effectiveness of the Colgate series of bearded wonders has been accentuated by the incongruousness of their literary language as in the following example:

Deans who saw handfuls of whiskers plucked from the faces of elusive quarterbacks forgot their dignity, and fair maidens fainted when they gazed upon the blood-soaked beards of heroes with whom they had plighted their troth.

But all that is past forever. Padded headgear makes it unnecessary for men who play football to try to match the hairy thatches of foreign fiddlers, and Colgate's Rapid-Shave Cream has made shaving so easy that whiskers have become as scarce upon athletic fields as monocles in Montana.

For presumably similar reasons the modernized Plutarch stories of the Prudential Insurance Company have been told in colloquial language. Example:

ANAXAGORAS INVENTED THE HUNGER STRIKE

Anaxagoras is, of course, the name of another B. C. Greek who did something worth while. Look him up. You will find, among other things, he didn't make his philosophy pay and decided to starve himself to death. He kept at it for about a week, then changed his mind. . . .

Atmosphere of Words

The final element in the connotation of words is atmosphere. This is usually the result of previous uses of the word and the associations that have thus been established in the mind of the reader. When he meets a word that he has read before in connection with certain



Forty years ago there were enough whiskers in Congress to stuff the cushions in eleven Pullman cars, with plenty left to make soft seats for the engineer and the fireman.

In the days of Blaine, Sherman, Harrison, Cookling, and Platt, it was seldom that a man made a bare-faced attempt to get into public life.

The Speaker of the House, "recognizing the gentleman from Massachusetts," saw a basketful of whiskers bobbing between two gesticulating arms, and assumed that there must be something serious in the wind.

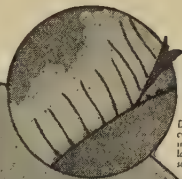
The statesman's wife, greeting him after his daily effort to save the nation, had to use the garden-rake to find terminal facilities for her dutiful kiss.

But let it be said for the men who guarded the destiny of the republic when Congress was bearded like a band of bashi-bazouks that they had a good reason for shunning the razor.

There was nothing then for making lather that would soften the hairs of the beard at the base, as Colgate's Rapid-Shave Cream does.

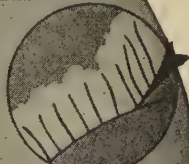
If the law-givers who filled the halls of state with variegated plumage could have lathered with Colgate's, they would have had no excuse for failing to come out from behind their hairy entanglements and facing their constituents openly.

See the logical reasons why Colgate's Rapid-Shave Cream makes shaving easier, and leaves the face cool and velvety.



Diagrammatic magnified cross-section showing the ineffectiveness of a coarse lather, which FAILS to soften the hair at the base.

Note Colgate lather at base of hair.



Diagrammatic magnified cross-section showing how the small, moist lather bubbles made by Colgate's Rapid-Shave Cream go to the base of each hair, softening it where it meets the edge of the razor.

Colgate's Rapid-Shave Cream

softens the beard—at the base, where the razor's work is done. It takes up a great quantity of water and makes a lather consisting of microscopic bubbles which go to the base of each hair, softening it instantly where it meets the skin.

That is why Colgate's makes shaving so much easier—why it leaves the face soothed and velvety.

It is a happy revelation to every man who tries it.

Fill out and mail the attached coupon for a free trial tube containing cream enough for 12 easier shaves.

COLGATE & CO. Dept. 293 199 Fulton St., New York

COLGATE & CO.

Dept. 293

199 Fulton St.

New York

Please send me the free trial

tube of Colgate's Rapid-Shave

Cream for better, easier shaving.

Name _____

Address _____

*Truth in Advertising Implies
Honesty in Manufacture*

INCONGRUOUS STYLE FOR HUMOROUS EFFECT.

other words or with a certain limited set of ideas, these words and ideas are subconsciously recalled in his memory and color his impression. Some pairs of words are as naturally linked by constant use together as are the immortal couples, *Romeo and Juliet*, *Damon and Pythias*, *corn beef and cabbage*, and *salt and pepper*. The word *main*, meaning strength, would have dropped out of all conversational use long ago but for the help of *might* in the phrase "with might and main." *Tittle* never appears unless it is introduced by its partner *jot*. The adverb *con* is rarely met without its partner *pro*. *Spic* is inseparable from *span*. Prohibition has doomed *skittles*, for it cannot live without *beer*.

The linking of words is not always in the form of an equal partnership. Many adjectives and adverbs rarely appear except as a modifier of a particular word. This fact has been used by O. Henry as the basis for one of his most ingenious tales, "Calloway's Code." Here the code message consisted of a series of apparently meaningless words:

"Foregone, preconcerted, rash, witching, goes, muffled, rumor——"

The solution was found by a cub reporter who simply substituted for each word the word that belonged with it, as he said, "just as we use them in the paper." Thus:

Foregone—conclusion; preconcerted—arrangement; rash—act; witching—hour; goes—without saying; muffled—report; rumor—hath it. . . .

At the conclusion of the story O. Henry sums up the situation in these words:

"Most wonderful of all are words, and how they make friends one with another, being oft associated, until not even obituary notices them do part."

It might be noted incidentally that the copy-writer should religiously avoid these hackneyed expressions and all others that have been worn thin by too constant use. The point we are interested in at the moment, however, is the fact that by such processes as these, words acquire an atmosphere from their familiar associates.

They gain atmosphere also from the ideas which they most frequently express. Two words that start upon an equality gain entirely different connotations and eventually different meanings. Compare *dextrous* and *sinister*, which ought to be as nearly equal as the right and left hands, but *sinister* has suffered from the eccentricities that have traditionally been attributed to left-handers, and from its heraldic use, especially "the bar sinister." Compare *beau* and *belle*, which were once upon an equality, but today have entirely different atmospheres.

Degeneration of Words

Words, like people, acquire a bad reputation more easily than a good one. There were "good *knaves*" (servant-boys) in Chaucer's time, but because a few knaves proved to be dishonest and untrustworthy, it naturally happened that they all got a bad reputation; finally the word *knave* came to have not only an unfavorable connotation, but an unfavorable meaning. Back in 1851 Archbishop Trench in his "Study of Words" gave a long list of words that had suffered similar degradation. Among them are *harlot*, *wench*, *boor*, *paramour*, *bedlam*, *pedant*, *conceit*, *maudlin*, *leer*, and *orgy*. All of these were once inoffensive in meaning and suggestion, but all acquired bad associations which in time became their accepted meaning. Trench's list of words that have pursued the opposite course is much shorter and

consists mainly of those which have been ennobled through religious associations, such as *humility* and *resignation*.

We can see the process of degeneration at work today, particularly with the successors of many in Trench's list. Thus, *servant girl* now has bad associations that have led to a preference for the word *maid*. It is not unlikely that *maid* will some day descend to an equality with *wench*. *Lover* is following the footsteps of *paramour*, and *farmer* of *boor*. Many words that probably had no unfavorable suggestions for Trench have them for us; for example, *coy*, *gushing*, *impotent*, *inmate*, *petty*, and *nasty*.

The atmosphere of a word depends to some extent on the character of the mind that receives it, and this in turn is largely a result of past experience. A "nasty" mind can find "nasty" suggestions in nearly any word or group of words. The motto "*honi soit qui mal y pense*" has its application here. Few of us, however, are entirely able to avoid contaminating experiences, and few of us are so literal-minded that words convey to us only the ideas they try to express. The copy-writer needs to know what suggestion his words will carry to the average normal mind, so that he can avoid an atmosphere that would be unfavorable.

Other Atmosphere Associations

In appealing to the sense of smell, for example, we should realize the different atmospheres of the word *smell* and its synonyms. *Smell* should be strictly neutral, but to most minds its atmosphere is unpleasant. *Odor* is safer but it is getting in bad odor. *Perfume*, *fragrance*, *scent*, *aroma*, and *bouquet* have pleasant associations, but of different kinds. *Perfume* suggests something artificial, *fragrance* something delicate and natural like wild flowers,

scent something heavy and heady, possibly Oriental or exotic, *aroma* something to eat, drink or smoke, *bouquet* something faint and delicate emanating from rare fruit, or vintage wines or cigars.

Although the atmosphere of a word is usually faint and indefinable, it is sometimes concrete and definite. One young writer when preparing copy to advertise a mountain resort—half hotel and half rest-cure—was under the guidance of a more expert writer. He was puzzled to find a word to describe the people who were invited to avail themselves of the advantages of the place. Each word he tried brought an instantaneous reaction from the older writer looking over his shoulder.

"Guests," was his first attempt. "Dressed for dinner," was the response.

"Boarders," he then ventured. "Corned beef and cabbage every Wednesday," was the connotation.

"Lodgers," was his next attempt. "Ten cents a flop," was the contemptuous criticism.

"Patients." "In wheeled chairs."

"Inmates." "In padded cells."

And at last in desperation he was compelled to use a more roundabout phrase that did not characterize the people in a way that could possibly have a misleading or unpleasant suggestion.

In nearly all cases, however, it is possible to find one word that exactly fits the idea, in denotation and connotation—one that has the right meaning, and the right sound, caste, and atmosphere.

CHAPTER XIII

SENTENCE STRUCTURE AND PARAGRAPHING

Variety in Sentence Structure

A writer's diction reveals the range and exactness of his thoughts, but his sentence structure is a better index of his character and mood. It shows how his mind works and what his emotions are—either habitually or temporarily. If a literary critic were given an unfamiliar passage from some well-known writer like Emerson or Macaulay or Ruskin, the analysis of a few sentences should enable him to name the author. There are a few copy-writers, also, whose distinctive characteristics of sentence structure are so strongly marked that they identify the author almost as unmistakably as if the work were signed.

The average copy-writer, of course, should not try to cultivate the habit of using any particular form of sentence. Routine habits of expression are easy enough to fall into in any case. Even though the habits are good, they tend to develop routine thinking and thus limit the writer's flexibility. The writer of literature may glory in his peculiarities of sentence structure, because he is at liberty to choose his own subject and may write only on subjects for which it is suitable. The copy-writer, however, has to write about many things and to many audiences. What he needs is a mastery of many sentence forms, so that he may express himself

with nervous energy or with calm dignity. The most popular type of music may be jazz, but there are occasions when a Gregorian chant is more appropriate.

Short Sentences

The jazz, or hammer and tongs style, composed of short sentences has already been referred to. It was once regarded as the ideal advertising style. It is still useful—in its place. Most writers can profit by practising it. Certainly it is true that the majority of magazine advertisements directed to the general reader should be in short sentences.

But how short? The average length of sentences of such clear writers as Bacon, Emerson, and Stevenson, is about fifteen words. The average for most advertisements should not exceed this. It may be much less. Copy for Forhan's Tooth Paste and for Quaker Puffed Rice averages less than ten words to the sentence. Many other advertisers—especially those that appeal by direct argument to readers of low average education—use equally short sentences.

Extremely short sentences—those averaging less than ten words are extremely short—have their disadvantages. They allow no room for explanations and qualifications. They tend to irritate or antagonize intelligent and mature people. They become monotonous in long passages. This last objection is not serious when the copy is so short it can be read in a minute, but in copy that exceeds a thousand words, say, the monotony is likely to be disagreeable. Above all, the extremely short sentence lacks dignity.

Long sentences have dignity; they permit greater precision of expression; and they have greater possibilities of variety. However, they are less likely to be clear.

The reader's mind usually tries to grasp the meaning of a sentence in its entirety. He has to hold in his mind the early words until he has read whatever additional ones are needed to complete the sense. By good organization of the material, this task may be simplified, but it is a task, and the longer the sentence is, the greater the danger that the task will be too great for the average mind. The individual sentence may contain more than thirty words, but a group of sentences averaging more than twenty words is likely to prove hard reading and unsafe for general magazine advertising.

In matter-of-fact copy, it is generally wise to split up a long sentence into two or more short ones. Examples:

Hard Reading

We are engaged in the forging business, but what is more important to you is the fact that *we make a business of forgings*, with all that that implies in painstaking care, constant inspection, accuracy, and handling all the details of your forging requirements (simple or difficult, large or small quantities) in such a manner that the result will be high quality forgings, at a reasonable price.

Better

We are engaged in the forging business. More important to you is the fact that *we make a business of forgings*. All that this implies in painstaking care, constant inspection, accuracy and attention to detail is offered to you. Whether your requirements are simple or difficult, whether they are for large or small quantities, the result will be high quality forgings at a reasonable price.

Fragmentary Sentences

Because of the desire for easy reading and swift-moving copy, there has been a tendency to use in place of complete sentences, fragments that are not grammatically complete. In copy of purely intellectual appeal, this

practice is not advisable. In emotional copy, on the other hand, broken phrases and exclamations may be more effective than complete sentences, because they suggest strong feelings. People when strongly moved quite typically express their ideas in fragments. In arguments, sentences should generally be complete and clean cut. Even when great compression is needed, words essential to the grammatical construction should rarely be omitted, and then only when they have been given in the preceding sentence and can readily be supplied.

In classified advertisements and catalog descriptions the words "it is" and "it has" may be omitted, because their repetition would be tiresome. Here the picture can be built up by phrases each punctuated as a sentence. Unusual care, however, is necessary to preserve a logical order and to prevent the appearance of curtness and cheapness. Examples of fragmentary sentences:

Emotional narrative:

A dark, rainy night. A watery wind-shield. Blinding headlights of an approaching car.

An unseen rut. Brakes! Front wheels over, rear wheels drop and stay.

Emotional description:

Luxurious! Silk-finished, imported broadcloth upholstery and trimming in soft blue tones that harmonize perfectly with the body color. Carpeted in blue wool—thick, soft Wilton type. Cozy blue silk curtains. All mouldings of hardwood beautifully satin ebonized. Hardware of special design.

Catalog description

Single Expansion Tire Carrier

The newest addition to our well-known line of carriers. Combines neatness of appearance with greater convenience.

A simple pull of lever instantly releases tire, which is gripped tightly from inside. Carries any size tire or rim used.

Humorous narrative

he's out
again!

That irrepressible, uncontrollable, indefatigable big toe. Pushed his way right through a brand new sock, just to show how easy it was.

When Words May Be Omitted

There are many kinds of omissions that are allowable in sentences in advertising copy. Omissions of words for the purpose of suggestion have already been mentioned in Chapter IX. Omissions of words in dialog copy tend to give a more natural representation of ordinary conversation.

On the other hand, certain omissions are undesirable. The telegraphic sentence, from which pronouns and articles are omitted, gives a cheap commercial atmosphere. The omission of words that are essential to complete a comparison or a verb form is by many readers taken as a sign of illiteracy. Such omissions may properly be made only at the end of the sentence. The following are some of the more common and undesirable omissions:

Wrong

This store sells more neckties than any store in America.

The materials used in this candy are as good, if not better, than any other manufacturer's.

Right

This store sells more neckties than any *other* store in America.

The materials used in this candy are as good *as*, if not better *than*, those used by any other manufacturer.

*Wrong**Right*

or (more emphatic)

The materials used in this candy are as good as those used by any other manufacturer, if not better.

A better tire never has and never will be made.

A better tire never has *been* and never will be made.

or (more emphatic)

A better tire has never been made and never will be.

These, of course, are somewhat elementary points that would hardly need mentioning if it were not for the fact that through carelessness they are so frequently overlooked. A copy-writer may be excused for transgressing some rule of grammar when he has a definite purpose in mind that is more important than mere correctness. He cannot so easily be excused for blunders due to carelessness or ignorance.

Unity in the Sentence

Every sentence should be a step forward in the progress of the thought; it should add a new idea. Usually it should have but one main idea. If it contains more than one idea, they must be closely and unmistakably related.

Analyze the following passage for sentence unity. There are many other faults, but the most serious result from the failure to organize the ideas into units that form logical steps in the progress of the thought.

If you care for heavy hair, If your hair has been that glistens with beauty and neglected and is thin, faded, is radiant with life; has an dry, scraggy or too oily, get incomparable softness and is a bottle of Knowlton's fluffy and lustrous, try Danderine; apply a little as Danderine. directed, and ten minutes

Just one application doubles after you will say this was the beauty of your hair, the best investment you ever besides it eradicates every made.

particle of dandruff; you can We sincerely believe, regardless of everything else not have nice, heavy, healthy less of everything else hair if you have dandruff. advertised, that if you desire This destructive scurf robs soft, lustrous, beautiful hair the hair of its lustre, its and lots of it—no dandruff—strength and its very life, no itching scalp and no more and if not overcome it produces falling hair—you must use produces a feverishness and Knowlton's Danderine. If itching of the scalp, the hair eventually—why not now? roots famish, loosen and die; then the hair falls out fast.

Compare with this the following passage, on a similar subject, and see how each sentence carries forward the thought a single step. Each of the ideas, moreover, answers the question that naturally arises in the reader's mind after the preceding assertion.

Beautiful hair is not just a matter of luck, it is simply a matter of care.

You, too, can have beautiful hair if you will care for it properly. Beautiful hair depends almost entirely upon the care you give it.

Shampooing is always the most important thing.

It is the shampooing which brings out the real life and lustre, natural wave and color, and makes your hair soft, fresh and luxuriant.

When your hair is dry, dull and heavy, lifeless, stiff and gummy, and the strands cling together, and it feels harsh and disagreeable to the touch, it is because your hair has not been shampooed properly.

When your hair has been shampooed properly, and is thoroughly clean, it will be glossy, smooth and bright, delightfully fresh looking, soft and silky.

While your hair must have frequent and regular washing to keep it beautiful, it cannot stand the harsh effect of ordinary soaps. The free alkali in ordinary soaps soon dries the scalp, makes the hair brittle and ruins it.

That is why leading motion picture stars and discriminating women use Mulsified Coconut Oil Shampoo. This clear, pure and entirely greaseless product cannot possibly injure, and it does not dry the scalp or make the hair brittle, no matter how often you use it.

The following passage is composed of bad fragmentary sentences, of unequal value. Some of them do not contain a complete idea; others contain too many ideas.

The only range with elastic, non-breakable, heat-proof, metallic porcelain made by secret process, fused to both sides of all plates inside and out. All plates are rust-proof, pure, non-brittle, cold-rolled ingot iron, instead of cast iron commonly used. The only SNOW WHITE range. Also Azure blue or rich dark blue stippled. Heavy nickel trimmings. Two complete ranges in one, two perfect baking ovens, one for coal and wood, the other for gas. Separate boiler oven. A quick cooker and even baker, easy to regulate, economical of fuel. A most convenient range. The cheapest range you can buy at any price. Write for catalog and sample of porcelain. Also made for wood and coal only.

Order of Words

Determining how much material to put in a sentence is a simple matter compared to the problem of arranging it. Even the elementary rule that modifiers should be as close as possible to the words they modify, is a constant source of difficulty. The copy-writer has to be ever on his guard against splitting infinitives, against misplacing adverbs like *only* and *not*, and against misplacing correlatives. The following example illustrates:

Wrong

To *thoroughly* appreciate its value you *not only* need to ride in it, *but* also to drive it yourself and test the easy gear shift, which all cars do *not* have.

Right

To appreciate its value *thoroughly*, you need *not only* to ride in it *but also* to drive it yourself and test the easy gear shift, which *not* all cars have.

In expressing almost any idea, there are several possible orders, any one of which will be correct and reasonably clear. The big task is to find the one that is clearest and most effective. Usually there is a choice between the natural and the inverted or transposed order, and between the loose and periodic construction. The natural order gives first the subject with its modifiers and then the predicate with its modifiers. The inverted order gives the predicate first and the subject afterwards. The transposed order throws some element out of its normal place. The loose sentence can be ended at one or more places before the period and still be a sentence that is grammatically complete and that makes sense. In the periodic sentence, on the other hand, both grammatical construction and sense are incomplete until the final word is reached.

Natural

The power that speeds "The Olympian" on its transmountain flight is unseen, unheard, and resistless. A torrential energy sprung from mountain waterfalls feeds the great electric locomotives.

Inverted

Unseen, unheard, resistless is the power that speeds "The Olympian" on its transmountain flight. Feeding the giant electric locomotives of these thousand-ton steel trains is torrential energy sprung from the mountain waterfalls.

Loose

Chase Velmo is among the most economical of upholstery fabrics, although it is among the costliest.

Periodic

Chase Velmo, although it is among the costliest of upholstery fabrics, is among the most economical.

From these examples it will appear that the inverted order is more emphatic than the natural, and the periodic construction than the loose. This will be found true as a general rule, though it has exceptions. The inverted order and the periodic construction, however, are somewhat rhetorical and artificial. Transposition of a single phrase is usually less noticeable, but should not be used excessively. Where the copy requires a conversational style, these devices should be used sparingly, if at all. To try to emphasize every sentence by rhetorical means is to emphasize none.

Construction

The value of parallelism in making a piece of copy coherent has already been explained. Parallel construction is even more important in the sentence. A series of similar ideas in one sentence should be placed in similar grammatical form. This rule applies to clauses, phrases, and individual words. If one is an infinitive

phrase, the others should be. If one is participial, the others should be. This principle is illustrated in the following passage:

One undeviating incentive has always actuated this company in building motor cars. To build as finely as can be done; to approach even the smallest detail with infinite pains; to spare no time—no care; to eliminate the element of chance from even the most trivial part; to know, through every scientific means, that the Pierce-Arrow Motor Car you receive, whether today or tomorrow, is as nearly perfect in operation, in finish, in comfort, as is humanly possible.

Strict parallelism is only possible with a series of similar ideas. In other sentences, however, unnecessary changes of construction should be avoided. In the compound sentence the same subject, if possible, should be kept for both clauses. At any rate, there should be no unnecessary changes from the active to the passive, from the imperative to the subjunctive, or the like.

Connection

The number of connectives available to link the various parts of a sentence is pitifully small; yet even this small number is not used by the average copy-writer. Too often he is satisfied with the ordinary loose connectives, *and*, *but*, and *for*. This habit is both the cause and the result of loose thinking. Every copy-writer should see clearly the true relationship of the ideas that make up his sentence and should see that their relationship is clearly indicated by the right connectives.

Perhaps the most common fault of all is that of *faulty coordination*, which means the linking of clauses by *and*, when the true relationship is causal, temporal, or condi-

tional, and should be indicated by subordinating conjunctions like *because, therefore, when, and if*. Examples :

Faulty

A Mangan Knit underskirt is made of pure wool and it is the last word in cold weather comfort.

It is made of long-fibred Sea Island cotton, dyed with pure dyes, and it wears and wears.

Better

Made of pure wool, a Mangan Knit underskirt is the last word in cold weather comfort.

Because it is made of long-fibred Sea Island cotton, dyed with pure dyes, it wears and wears.

The inexact use of connectives is almost equally bad. *While* is commonly used for *although* and *when* for *if*. This practice is not seriously objectionable and may be defended upon the grounds of conversational usage. Less justifiable is the careless use of *due to* and *owing to* as substitutes for *because of*. From a grammatical standpoint, these words should be used only to modify some definite noun or other substantive and not to connect clauses. The following illustrates :

Incorrect

These tires cling tenaciously to the pavement, *due to* the increased flexibility of the tread and the large traction contact.

Better

The increased flexibility and the large traction contact enable these tires to cling tenaciously to the pavement.

or

because of can be inserted in place of *due to* in the original.

Pronouns when rightly used are excellent connectives. The antecedent of the pronoun must always be unmis-

takable. The pronoun *it* is particularly liable to misuse, especially in sentences where the impersonal *it* is used and also an *it* referring to some preceding noun.

Relative pronouns, like *which* and *who*, should also be close to the antecedent. This should be some definite word or phrase, and not the general idea of the sentence. The following illustrates:

Wrong

Women themselves have quickly perceived that it is readily adapted to their needs, which explains why they prefer it as their personal car.

Better

Because women have quickly perceived its adaptability to their needs, they prefer it as their personal car.

Limitations of space forbid any further extension of the list of common errors in sentence structure. Even those discussed here are presumably familiar to the copy-writer and are repeated only because he so commonly neglects them. Other errors of structure that tend to destroy the clearness or correctness of sentences may be reviewed in any good handbook of business English.

Sentence Emphasis

The great difference between good sentence structure and sentence structure that is merely passable, is in the placing of emphasis. Emphasis depends largely on judgment—judgment in determining what part of an idea deserves emphasis, and judgment in choosing the means to emphasize it most effectively.

Some methods of structural emphasis, such as periodic construction and inversion, have already been noted. All of them owe their value largely to the fact that they bring into prominence important words. The universal

principle that an idea can be emphasized by placing it at the beginning or end applies with special force to the sentence. In revising sentences, a writer will often discover how by a simple change of order he can bring into prominence an important word that has been buried inside the sentence. It is usually better to do this than to try to bring it out by capitals, italics, or other mechanical means.

The negative application of the principle is in some ways even more useful. If the important words are to be placed at the beginning and end, it is obvious that unimportant words should be placed inside. Connectives, parenthetical expressions, qualifying and weakening modifiers should all, if possible, be placed inside. (Note that in the preceding sentence the weakening modifier, "if possible," is placed inside.)

Construction for Emphasis

For similar reasons, important ideas should not be expressed in a weak construction. The parenthetical phrase is the weakest construction in the language. It should be avoided in copy generally, especially at the end of the sentence. The dangling participle weakens a sentence because it puts at the end an idea in a weak construction. If the idea is important enough for the place of prominence, it is important enough to deserve a definite verb.

Unemphatic

The huge tires absorb all road irregularities, preventing jars and jolts from reaching the chassis.

Emphatic

The huge tires, which absorb all road irregularities, prevent jars and jolts from reaching the chassis.

The round-about construction that puts at the end of a sentence the word "one" is a very weak one. Or, to

put it more emphatically, it is painfully weak. Almost as bad is the construction that begins "in regard to," or "in respect to."

Important words that cannot be placed at the beginning or end of the sentence, without too great a sacrifice of clearness, may be stressed by being placed just before or after a pause formed by some mark of punctuation. The dash is a useful, though artificial, means of creating such a pause. Because of the simplicity of this device, there is a tendency to overwork it.

Repetition

Repetition of a word is another good method of emphasis. Note how it is used in the following passage:

DESCRIBE YOUR VACATION JOYS IN WINGED
WORDS!

How will you record this summer's impressions and experiences? In words slowly and laboriously written—Or, in vivid words, packed with enthusiasm; colorful words, reflecting the beauties around you; clear, fluent words, typed on the swift keys of the Underwood Portable?

UNDERWOOD PORTABLE

The word that is repeated must be important enough to deserve emphasis. Accidental repetition of an unimportant word robs the message of force and suggests a poverty-stricken vocabulary. Repetition of the manufacturer's name is likely to be irritating. On the other hand, repetition of the word that sounds the keynote of the message is extremely effective. (See also page 72.)

Repetition is really an application of the proportion method of emphasis. In sentences, however, the negative use of proportion is more important. This demands that no more words shall be used to convey an idea

than the idea justifies. Prolixity and verboseness weaken the force of expression. A terse sentence packed full of thought is emphatic.

When an idea has been so frequently expressed in a few words that it has lost force, emphasis can be gained by expanding it. "Warmth without weight" is a conventional description of an overcoat. The same idea is more forcefully expressed in the following sentence: "It has the comfortable warmth that is not marred by uncomfortable weight."

Parallelism gives force as well as clearness to an idea when the parallel phrases or clauses are arranged in the order of climax. The climax is most effective when the series is not only arranged in the order of importance but is also expressed in an increasing number of words. The first member of a series should be shortest and least important; the last should be longest and most important. Parallelism is also associated with balance and antithesis. These devices are somewhat artificial and are chiefly useful in slogans; hence they will be discussed later.

Phrasing

The effectiveness of sentence structure depends to some extent upon phrasing and rhythm. These elements are so subtle that they almost defy analysis; hence it is impossible to formulate any definite rules regarding them. The copy-writer, however, should cultivate his ear for prose rhythm, not merely by studying good prose and poetry, but by practicing and experimenting with different arrangements of words and reading them aloud to test their effectiveness.

He will usually find that a long sentence is dull and monotonous when its phrases and clauses run on and

on like this without clearly defined pauses or with pauses of equal length at regular intervals. Variety in the length of the phrases and in the duration of the pauses will work a great improvement. Contrast, for example, the following sentences:

Badly phrased

In 1919 the Japanese Government sent representatives to Europe and America to study building methods with a view to inaugurating in Japan a construction program embodying the best modern features.

Better phrasing

So devout, so filled with the love of their art, were the worthy masters of the ancient guilds of watchmakers that they were wont, at the opening of each session, to seek inspiration in a prayer to God, "that he might further the interests of these people and their craft."

The greater effectiveness of the second example is due not only to its better phrasing, but also to its nearer approach to the periodic form. Periodic form alone, however, will not save a badly phrased sentence, as may be seen by the following example, in which the phrases are of undue length, and the conclusion held too long in suspense.

Recognizing the broad experience of automobile engineers, their intimate knowledge of the stresses and strains which ball bearings are expected to sustain, and their desire to use in their products the most dependable ball bearings obtainable, we welcome their critical investigation of

S R B

Single Row Double Row
Annular Ball Bearings

Rhythm

The rhythm of prose is brought about chiefly by a proper alternation of its accented and unaccented syllables.

In poetry the rhythm is metrical; that is, the accented syllables alternate with the unaccented in some well-defined plan. A foot of verse consists of an accented syllable preceded or followed by one or two unaccented syllables. This same foot is repeated throughout the verse, with only slight variations, so that the poem has a distinct swing and beat. In prose there should be no such regularity of the accents. Metrical rhythm makes prose seem cheap and jingly, and since regularity cannot be maintained at any length, the irregular rhythm which necessarily comes sooner or later seems weak and awkward by comparison. The following passage illustrates this fault, as well as the abuse of alliteration, which is also a poetical device, rarely safe for prose:

Peeking at you from your pocket, Pal awaits your call.
Always pointed for the job, Pal is straight and strong and
handsome, too, in silver finish.

Prose should be irregular in its rhythm, but some attention needs to be paid to the number and arrangement of the accents. Too many accented syllables make a sentence forceful, but slow up its movement. Too few make it smooth reading, but weak. The following examples illustrate:

Many accents

Theirs is a rough, tough,
pounding job; the oil drillers
do it just that way.

Few accents

There is nothing unusual
about the enthusiasm of the
New England lawyer whose
letter is printed above.

Some subjects require a crisp, brisk style. Others demand a slower, more languorous movement. Note in each of the following examples how well suited the rhythm is to its purpose.

Call for the Jolly Eskimo kid. Uncap a bottle of his gingery old drink. Fill a glass brimful. Take a good long drink.

Swoop into a soft snowbank amid a hubbub of shrieks and shouts! "Face washing" doesn't matter when you're snug in Jacobs' Oregon City pure virgin woolens.

Step into the room where a Robbins & Myers Fan keeps curtains a-flutter with cool, refreshing breezes.

Call back again those careless, carefree childhood days—with Libby's Apple Butter. . . . You'll linger long over the fragrance of its Orient-grown spices, its tang of sparkling cider, its subtle cane sugar sweetness.

All these passages begin with the same form of sentence—the direct command. All of them are more or less descriptive, intended to stimulate desire; yet their effects are entirely different; and each one, whether intentionally or accidentally, is appropriate to the mood it tries to induce.

Sometimes a very slight change in the choice and arrangement of words will produce a rhythm that is more in harmony with the thought. Example:

Lame Rhythm

Perfectly proportioned, delicately balanced, the Gray Goose cleaves the air without apparent effort.

Appropriate Rhythm

Perfectly proportioned, delicately balanced, the Gray Goose cleaves the air in his seemingly effortless flight.

Sentences that contain frequent pauses and frequent and regular accents are usually vigorous and snappy, and they usually have a practical atmosphere. They are suitable in advertising articles of practical utility, but not so good for articles that need an atmosphere of prestige and more subtle illusion. Contrast, for example,

the following sentences, each of which begins a piece of copy.

Williams' doffs its cap to you—the new hinged cap that can't get lost.

In golden California, in the fertile Valleys of San Joaquin and Sacramento, the vineyards grow heavy with clusters of wonderful grapes.

Like an emerald fastened on the robe of Asia, green Bokhara glows with an inextinguishable fervor of romance.

In all these instances, and in fact, in all rhythm, sound as well as accent plays an important part in determining the effect. This matter has already been touched upon in the discussion of euphony. It will be found interesting to analyze the sentences given above, to discover the proportion of liquids and harsh consonants, and of open and closed vowels.

Not much of a constructive nature can be gained by scientific analysis of prose, and still less can be gained by imitation. The writer, however, may well study his own copy with the view to improving its phrasing, rhythm, and euphony. In these elements of sentence structure he will sometimes find sources of weakness and will be able to apply the proper remedy.

Paragraphs

In advertising copy the paragraph has returned to its original function. Originally, it was the printer's method of breaking a mass of type material into short blocks to make it more inviting to the eye and more readable. For this purpose he first used paragraph marks (¶ and ¶), and later, indentions. The modern method, and the one almost universally used in advertisements,

is to separate paragraphs by an extra amount of white space.

When the author had no share in the process of paragraphing, little thought was given to the construction of paragraphs as separate units of a composition. This was a later development, resulting naturally from the desire to make the paragraph pauses as useful as possible. The author of a modern literary composition usually determines the paragraphing and tries to use each paragraph for the development of a single important topic.

In the usual college course in English Composition, great stress is laid upon the structural aspects of paragraphing. There can be no quarrel with this policy, for the practice of writing well-organized paragraphs develops the power of logical thinking. And such paragraphing as we find in Palmer's "Self-Cultivation in English," for example, is a delight to any literary craftsman. But the fact is that there is little place in advertising copy for paragraphs of this kind. The original philosophy of the paragraph has been carried to its logical conclusion. If breaking up a mass of type matter makes it more inviting and readable, it logically follows that the more you break it up, the better. And so it is that advertising copy is broken up into shorter paragraphs than any sort of *belles lettres*, and shorter than any of the older rhetoricians would tolerate.

Turn, for example, to Barrett Wendell's "English Composition," first published in 1891. He defined a distinctly long paragraph as one over 300 words; a distinctly short one as less than 100 words. In a general magazine today it would be practically impossible to find an advertising paragraph that contains over 300 words. It would be difficult to find many that contain over 100. A typical paragraph of advertising copy aver-

ages less than 50 words. The passion for extreme brevity has been carried so far that today we have not only sentences separately paragraphed, but clauses separately paragraphed. It is not uncommon to find a single sentence divided into three or four paragraphs. And this happens even in the copy of conservative advertisers like Dodge Brothers. For example:

DOLLAR FOR DOLLAR

The price of Dodge Brothers Motor Car is a genuine index of its value.

Enabled, by their vast resources, to finance themselves—

Selling directly through dealer to purchaser—

Adding nothing to the price of the car to support a free service policy—

Concentrating on one chassis for their complete line—

Eliminating the overhead involved in furnishing many body types with special finishes—

Dodge Brothers are actually able to conserve several hundreds of dollars in the manufacture and sale of each car.

This saving is not only reflected in the price; it is returned to the product itself; and in this way passed on to the purchaser—a dollar's worth of motor car for every dollar invested.

DODGE BROTHERS

In the typical short paragraph of advertising copy, composed of a phrase or sentence, or two or three sentences at most, there is little opportunity for structural

development. Even the shortest paragraph, of course, should be constructed, and not merely happen. But it is a magnified sentence rather than a composition in miniature. The pause at the end of it is simply a little more emphatic than a period. Paragraph separations, in fact, may be treated as a superior kind of punctuation.

Sections

The nearest approach to literary paragraphs that we find in advertising are the sections into which a long piece of copy is usually divided. (Editorials in the more popular newspapers are sometimes divided in this way). Each of these sections develops a single topic of the advertisement, and in most cases has a subhead to emphasize the break and at the same time indicate the topic. Take, for example, a complete sales appeal in an advertisement for a correspondence course. Here we are likely to find something like the following:

Section 1: Emotional appeal, pointing out the need of the course (either by direct exhortation or by story or drama).

Section 2: Description of the course, showing how it fills the need.

Section 3: Evidence of its value, perhaps by telling who is responsible for it.

Section 4: Evidence of its value, in names of users or testimonials.

Section 5: Description of the free booklet that will be sent to inquirers.

Section 6: Closing appeal containing exhortation to send for booklet and information, with coupon to make action easy.

The content and the arrangement of sections will vary, of course, with different types of advertisements and different advertisements of the same type. The point is that each topic will be developed, not in a single long paragraph, but in a group of short paragraphs. Otherwise, its development is quite similar to that of the traditional literary paragraph. There may be a topic sentence, summing up the idea of the section. There may be elaborations and illustrations of this idea; the possible misinterpretations may be cleared away; there may be specific examples to prove the point. The beginning and ending sentences of the section will contain important ideas, stated emphatically.

Only in long copy do we find this separation into sections. The majority of advertisements are too short and too concentrated to need any elaborate division and organization. Their paragraphing is chiefly a method of securing greater emphasis.

CHAPTER XIV

HEADLINES AND SLOGANS

The Importance of the Headline

The headline is an almost universal factor in advertisements that contain any copy whatsoever. Even where pictures or other display elements are used to capture initial attention, some words in bold-face type may be needed to transfer that attention to the text matter. Where no display element except type is used, the headline has the even greater responsibility of attracting the initial attention. In either case, the headline plays a more important part in determining the effectiveness of the advertisement than does any other one element of the copy. Comparative tests of advertisements using the same text but different headlines have revealed startling differences in results. For this reason, the task of devising a good headline frequently demands more time and thought than the construction of the remainder of the copy.

Every copy-writer should include headline-writing among his accomplishments, but because of its importance and difficulty, it usually demands the services of the expert. Few newspaper reporters write their own headlines; instead they are usually supplied by an editor. So likewise, in an advertising agency the executive in charge of a campaign or a copy chief may supply a headline

and leave the writing of the text to a less experienced copy-writer.

Authorities differ somewhat in their opinions regarding the nature of a good headline. Some contend that the ideal headline summarizes the copy or tells the most important fact in it. Then the casual reader who glances over the pages of a publication will see the headline, together with the name of the product or advertiser (also in bold display type), and from them will get the gist of the message. Others believe that the headline should not try to tell the whole story, but instead should provoke curiosity and lure the reader into the text. Both views are sound when properly applied. To decide which is right in any particular instance, we must ask how necessary it is that the copy be read.

Need the Copy Be Read?

All copy is presumably intended to be read; else it might better be omitted. But in nearly all action advertisements and in some kinds of good-will advertisements the copy *must* be read. No reader will fill out a coupon after glancing over a line or two of bold-face type. Unless he reads the details of the message, his interest is not likely to culminate in actual inquiry or purchase. Any advertisement that stands absolutely on its own legs and attempts to do real selling work must win a complete reading.

In another large class of advertisements, including most good-will advertisements, a complete reading of the text is not so essential. The advertiser's campaign may consist of a long series of brief impressions, intended to make the public familiar with his name and friendly to his product. The actual selling work is left to dealers or other agents. In such campaigns the cumulative

effect of repeated impressions on the multitude is considered more important than intensive sales effect upon a selected few. It is desirable, of course, that the copy should be read, but it is not strictly necessary.

How News Stories Differ from Fiction

These two classes of advertisements should differ in their headline requirements in much the same way and for much the same reasons that news stories differ from magazine articles and fiction. In the news story we want to know as quickly as possible who won the election or the ball game, how many were killed or injured in the accident, who was married or divorced or murdered. These essential facts are therefore displayed at the top of the column in bold-face headlines. Below them in smaller display type appear the facts of secondary importance. The details follow in the usual six- or eight-point type. By this method the busy man can learn the news of the day at a glance, and when he finds some item of special importance or interest, he can read the body of the text for further particulars.

The fiction story operates on a different principle. To learn at the outset who was victorious in the struggle, who became the happy bridegroom, or who committed the crime, would dull the reader's interest. The outcome, or *dénouement*, is usually concealed until the very end, and is almost invariably kept out of the headline, or title. Imagine what would happen if the title "The Cask of Amontillado" were changed to the headline "Buries Friend Alive in Wine Cellar"; if for "The Necklace" were substituted, "Labors Lifetime to Pay for Paste Jewels"; or if "The Strange Case of Dr. Jekyll and Mr. Hyde" bore the headline "Death of Noted Surgeon Reveals Double Life." The story title tries to

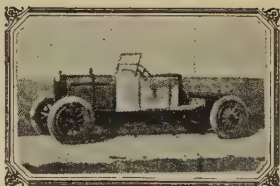
The First LaFayette—

At the right is a photographic illustration of the first car ever produced by the LaFayette Motors Corporation as exhibited in the various automobile shows in 1919. Later this LaFayette was returned to the factory and employed as a test car.



—then 120,000 Miles as a Test Car—

For over 120,000 miles it was driven in this service—subjected to usage more severe than any to which the ordinary owner would ever have put it. Throughout this period it operated without the slightest repair being required by its electrical system.



—Now Over 20,000 Miles as a Truck—

In July 1922 the engine was removed from the test car and put into a new frame on which was mounted a truck body. And since that time this LaFayette motor has added more than 20,000 miles of heavy, laborious truck duty to its previous remarkable performance.



—And Still With Its Original Equipment of

Delco

STARTING, LIGHTING AND IGNITION

What crowning evidence this is of the stamina of LaFayette and the enduring dependability of Delco! And yet it is but one of many examples of similar performance that make it easy to understand why the builders of America's finest motor cars use Delco—why they pronounce it the world's foremost starting, lighting and ignition system.

THE DAYTON ENGINEERING LABORATORIES COMPANY, DAYTON, OHIO, U. S. A.



THE DISPLAY LINES TELL THE WHOLE STORY.

excite curiosity and invite reading, but not to tell the main point of the story.

It is true that the title of a magazine story or article gives some inkling of its character or theme, so that the reader who likes love stories can easily find what he seeks, and will not be misled into reading stories of humor, mystery, or business or some other kind that he may particularly detest. Most readers of normal intelligence would recognize at once that "Find the Woman" is a detective mystery; that "Out of the Night" is a romance; that "Dormie One" is a golf story; that "Come Seben" is a humorous dialect story. An author who has a reputation for one kind of stories may have to take extraordinary precautions to make his titles strike the right key-note. Irvin Cobb is generally known as a humorist, but when he entitles his story, "The Belled Buzzard," we are warned to expect something in more sombre colors.

News Headlines and Story Headlines

Both the newspaper headline and the story title have their counterparts in advertising. All advertisement headlines, in fact, may be roughly classed as story headlines and news headlines. News headlines try to give us the main facts; story headlines try to give us a hint of the contents and secure a reading of the text. Some headlines, of course, do not fall readily into either class, either because they have been constructed with no clear idea of their function or because they have tried to accomplish both purposes. Usually it is unwise to attempt a headline that combines the virtues of the two groups.

The following are examples of the two kinds of headlines:

News

Sunburn Hurts! Unguentine Heals! (lotion)
Leviathan—Valsparred (varnish)
Colgate's Helps You Smile Through the Years
(tooth paste)
A Rope 1,000 Pounds Stronger than Government
standard (rope)
Pick the Hard Hill (automobile)
The Old Fashioned Flavor That's Always New
(ham)
62 Men in 100 Picked This Oversize Pen (fountain
pen)
8,000 a Day (automobile accessory)
The Guaranteed Floor Covering (rugs)
Right Over the Old Shingles (asbestos shingles)

(Some of these headlines require the name of the product to complete the message, but as this is also in bold-face type, it is read almost simultaneously)

Story

How About the Corncob? (tobacco)
It Happened! (fire extinguisher)
The Other Roosevelt (glasses)
The Letter that Lighted a Million Lamps (correspondence school)
Why do We Wear Long Trousers (clothing)
Tell Us, Tarkington (moving pictures)
Husband or Lover—Which Should She Save? (set of books)
What a Famous Dietist Tells You (food)
Eleanor Finds a Way (correspondence course)
Cato was Sorry for Three Things (insurance)

There are certain general requirements that apply to both classes of headlines. These are that the headlines should be *short, specific, apt, original, and interesting*. The requirements are not of equal value, nor are they given in the order of importance. Brevity, for example, must sometimes be sacrificed for the sake of interest. So far as possible, however, the writer should make every headline comply with all five requirements.

Brevity

From a psychological standpoint a headline that does not exceed four words has great advantages. Four units can be grasped by the average mind at the same time. If there must be more than four words in the headline, it is frequently well to separate it into two lines. In any event, the headline should not contain more than four thought-units—that is, important words with their modifiers. “The Tread that Removes the Dread of Skidding” is longer than is ordinarily advisable but at least is limited to four thought-units. “The Thrill of Leading a Great Orchestra in Great Music May Be Yours” is too long when measured by any standard. A lengthy argument like the following—“You pay \$2 to \$10 for every other inch of your furniture; How much for this one inch?”—though set in display style, is not really a headline at all.

Specificness

Headlines that contain abstract generalities like *economy, health, durability, cleanliness, strength, purity*, and the like are almost invariably weak unless reinforced by specific and concrete words. “Economical illumination,” which is abstract and general, is inferior to the specific and concrete, “Three lamps for the price of one.” “The Height of Popularity” is inferior to “The

Millionth Buick." "The Choice of Discriminating Buyers" or "An Efficient Heating Plant" is less effective than "When Roger Babson Invests In Warmth." "It pays to Get the Best," and "Saving on Heating Equipment is Poor Economy" lack the interest and force of "\$1.60 may save your ceiling."

Aptness

The requirement of aptness does not apply to news headlines and story headlines in quite the same way. To be apt, a news headline should not only say or suggest an important truth regarding the product, but should be more appropriate to this kind of article than to others. If, in addition, it is more suitable to the individual product advertised than to any competitor, so much the better; but this degree of aptness is not always attainable. "Chrome Nickel Steel Made Red Edge Shovels the Leaders" is admirable in this respect.

"Blind" headlines—those that seem to have no connection with the subject—are condemned by many advertising men. But most story headlines are necessarily blind; their connection with the subject is frequently not apparent until the copy is read. Then, however, they must seem to be apt. There is no justification for the old-fashioned curiosity headline, such as "Don't Read This," or "For Women Only." "Often a Bridesmaid, Never a Bride," is a blind headline, but its appropriateness to Listerine becomes evident when the text is read.

A story headline should also have a style and tone that harmonizes with that of the copy. Such a headline as "It's the Plug Hat Gets the Snowballs" should only be used with copy that is distinctly jocular in vein. The headline, "The Blood of Business," for an advertisement of ink should be accompanied by text of a high literary

level, rather than by dry statistical information. "Don't 'Kid' Yourself About Static," demands colloquial, almost slangy, text.

Originality

Probably the worst fault of a headline is that of triteness and common-placeness. There is little excuse for a headline like "National Standard of Excellence" or "You Really Must See Them to Appreciate Them," or "Beauty Plus Economy." Just before the holiday season we find a deluge of advertisements headed "An Appreciated Christmas Gift." Originality is a virtue in all copy, and it is an indispensable virtue in a headline. Compare the triteness of "Real Ice Economy" with the originality of "Don't Blame the Ice Man."

Interest

Interest is a quality that is not easily analyzed or defined. Anything that has the "You" attitude and brings the reader into the picture is likely to be interesting. So, likewise, is anything that promises information, like "Why are Skyscraper Skeletons Fiery Red?" and "Why King George Doesn't Like to Live at Windsor Castle." Correspondence courses favor such headlines as "How I Improved My Memory in One Evening,"—or better, because of its suggestion of mystery, "The Secret of Making People Like you." Story headlines, of course, offer greater possibilities of interest than news headlines, especially when they deal with some situation that enters, at least as a possibility, into every life. For example: "Did he Have a Right to Suspect Her?", "When Edgar Wanted Cash," and "How I Managed When Left a Widow."

Unpleasant negative headlines should be viewed with

suspicion. They are sometimes justifiable, when of the story type and used to introduce action advertisements. "A man would die in the first alcove," is a bad headline for most purposes, but a good one to introduce an argument for the five-foot shelf of books. "A shovel married an idea and made it pay" is grotesque and to many minds repellant, but it effectively induced many people to read the story of the Wyoming shovels, built to carry a 40-lb. load. "Your leg may be thin as a bean pole" is an arresting headline, but it would scarcely be safe for an old conservative advertiser who was interested merely in building good-will. Only a mail order advertisement of the action type could safely carry the headline, "Some Day a Little Bug is Going to Get You."

Many copy-writers are fond of alliteration, concealed rhyme, and other rhetorical devices to make their headlines "catchy." For the average writer these tricks are not recommended, since they too often call attention to themselves rather than to the copy they pretend to introduce. A headline, of course, ought to have a rhythmical swing and avoid awkward combinations of words. The principles already laid down for word-use, especially in the matter of euphony and atmosphere, apply with special force to the headline.

Tying Up Copy to Headline

While the headline is often a hook to catch the reader's attention, it should also be regarded as an integral part of the copy. Even in the case of news headlines, there should be no marked break between the headline and the beginning of the text. Headlines of the story type are frequently sentences or phrases that begin the advertiser's story and are separated from what follows only by the

fact that they are in bold face type. Thus, the beginning of a monologue—*"couldn't get by; it was brakes or—"* is followed up by the rest of the motorist's story of the near-accident. Similarly, the first sentence in the dialog or monolog may be used in the headline; for example "Yes, I'll tell you what makes the difference."

A title used as a headline need not have so close a bond with the copy, but it should never appear to be tacked on. It should be followed by ideas which carry out the thought it expresses, and these should be in the same style. A headline like "Man's Measure-Stick of Infinity" is appropriately followed by copy that has an almost Biblical dignity and simplicity.

"We know not the beginning of time, nor the ending. But that which is passing and is called 'now' is best measured by that fine instrument—the Hamilton Watch—known everywhere as 'The Watch of Railroad Accuracy.'"

A brisk colloquial style would fail altogether to carry on the stream of thought the headline began. No matter how good a headline is, its mission is likely to be only partly fulfilled unless the copy is "tied-up with it properly."

The same principle applies to the handling of other display lines, if any are used. It is not ordinarily wise to insert the displayed name of the product in the body of the copy without any reference to the context. It is better to have the name of the product introduced as the concluding word of the preceding paragraph or the beginning word of the following paragraph. See example on page 177. Subheads also should be of such a character that they are read easily and naturally along with the text.

Value of Slogans

The practice of writing slogans has been recommended because of their value in achieving unity in the copy. Whether the slogan itself should be used or not depends upon its intrinsic value and the characteristics of the article and medium. Many advertisers use a slogan in display type as a permanent part of each piece of copy. It helps to identify the advertiser and acts as a connecting link in his series of advertisements, besides being a reminder of some important point he wants to impress on the public. The best place for such a displayed slogan is at the end of the copy, or apart from the copy in a border or surrounding the trade mark.

In highly competitive fields, where purchases are made after deliberation, slogans are not recommended. For tools, accessories, and most shopping articles they are rarely worth the space they occupy. For low-priced convenience articles they are more likely to be valuable, but in far too many cases a slogan has been used as an expensive substitute for information that is of real public service.

Any slogan can be impressed upon the mind of the public, if it is repeated often enough and conspicuously enough. The cost, however, of impressing an inferior slogan is much greater than that of impressing a good one. This fact should be kept in mind in judging the relative merits of familiar slogans, many of which are intrinsically inferior to slogans that are not so well known.

Classes of Slogans

The weakest class of slogans is composed of those which express some general claim that could have been made with equal appropriateness by any competing manu-

facturer if he had happened to think of it. In this class we find such slogans for automobile tires as "Most Miles Per Dollar," "Best in the Long Run" and "Smiles at Miles;" and such slogans for automobiles as "The Car with The Marvellous Motor," "The Car of No Regrets," and "The Car That Made Good in a Day." Only a small percentage of motorists can identify these slogans with the manufacturer who spends his money on them.

Somewhat better are slogans which claim some general virtue but do so in more concrete and specific language. Some of these use similes or metaphors, such as "High as the Alps in quality," "The Prudential Has the Strength of Gibraltar," "Built like a Sky-scraper," "The Doctor in Candy Form," "Hasn't Scratched Yet." These have some association-value and lend themselves readily to pictorial representation.

A third type of slogan depends upon a mildly humorous appeal. The pun is a favorite method in such slogans; for examples, "Time To Re-Tire," "Safe-tea first," "Never say Dye; say Rit." Occasionally a humorous slogan, like "I'd Walk a Mile for a Camel," catches the public imagination and becomes a byword for a short time. Quite as often a slogan that was not intended to be humorous, like "Say it with Flowers" or "They Work While You Sleep," becomes a subject of parodies and jests, and gets ample publicity, though not altogether of a helpful kind.

The most valuable kind of slogan is that which claims some specific virtue that is more or less distinctive and individual, usually the chief talking-point of the article. Familiar examples of this class are "The Flavor Lasts," "The Varnish that Won't Turn White," "Hammer the Hammer," "The Watch of Railroad Accuracy," and

"No Metal Can Touch You." The talking-point, of course, need not be a superiority of construction; it may relate to the uses or the class of users, as "For the Woman who Loves Nice Things." Slogans like "It Floats" belong in this group, even though the merit they claim is no longer distinctive.

Another class of slogans is composed of those used chiefly as reminders of merits that have been presented in other advertising appeals. Many of them, like "There's a Reason" and "Eventually, Why Not Now," use the art of suggestion to establish a belief in the superiority of a product, and are doubtless more effective than abstract general claims in accomplishing this purpose. "Ask the Man Who Owns One," is an admirable example of the reminder slogan because of its concreteness. A few reminder slogans aim to remove obstacles to buying, or to protect against substitutes. Examples: "It Costs No More to Buy a Kelly," and "If it Isn't an Eastman, it isn't a Kodak."

Requirements of Slogans

The requirements for a good slogan are practically the same as those for a good headline; namely, that it be short, specific, apt, interesting, and original. In addition, a slogan should be easily remembered. Such memory devices as alliteration, rhyme, and balance, are much more justifiable in slogans than in headlines.

EXAMPLES:

Alliteration

Friends for Your Feet

The Powder that Shortens the Shave

Rhyme

The Ham what Am
A Kalamazoo direct to You
Best to Buy for Bake or Fry
An Apple a day Keeps the Doctor Away

Balance

Take a Tip; take a Tap
Save the Surface and you Save All
Follow the Arrow and You Follow the Style
A Bottle of Milk is a Bottle of Health

If a slogan is long, balance and rhyme are almost necessary to give it memory-value. There is the further advantage that after such a slogan has been used for some time, the advertiser can curtail it, and the first half will suggest the second. Thus "A Regular Camel for Ink; Goes a Month Without a Drink" can be shortened to "A Camel for Ink." "Don't Envy a Good Complexion; use Pompeian and have one," can be shortened to "Don't Envy; Use Pompeian."

Copy as Affected by Display

The display of the advertisement is of the highest importance to the copy-writer, even when he does not plan it himself. An advertisement should be a unit, with all the elements—copy, color, illustration, type, and ornament—so organized and welded together that they contribute to the desired effect. Lack of team-work between the copy-writer and the art department may easily ruin a well-conceived advertising idea. For this reason the entire building of the advertisement should be under the direction of one man, preferably the copy-writer.

This means that the copy-writer should master at least the fundamental principles of form and color, and of typography. The actual execution of the design, of course, should be intrusted to experts in the several lines. Both the principles and the practice of advertising display are touched upon occasionally in these pages, but any extensive discussion of them is outside the scope of this book.¹

If the copy-writer is unfortunately compelled to write text to fit a layout designed by some one else, there is nothing to do but make the best of it. His powers of utterance may be cramped by the arbitrary limitations of space and of alien ideas. Sometimes the result of his efforts is only "a hole in the advertisement filled with words." On the other hand, some fine advertisements have been produced by this process. The requirement that copy be expressed in fifty or one hundred words and that it harmonize with the illustration, often has a wholesome, stimulating effect. It helps the copy-writer to learn the art of condensation, which is always an asset, even in the advertisements he plans himself.

The condensation of a piece of copy is not a matter of formula. There are, however, a few suggestions that will generally prove helpful. First of all, cut out all excess baggage, especially adjectives and adverbs. Many writers unconsciously develop the "coupling habit;" they persistently throw in two modifiers, where one is enough. "Sturdy and strong," "wholesome and nutritious," "fresh and clean," "dull and lifeless," "slowly but surely," "gladly and cheerfully," and so on. Other qualifying

¹For a good general discussion of display, consult "The Art Appeal in Display Advertising," by Frank Alvah Parsons. For suggestions on typography and layout, see "Making Type Work," by Benjamin Sherbow, and "The Typography of Advertising that Pays," by Gilbert Farrar.

words and phrases may likewise be omitted. "Very" and "quite," though designed to intensify the description of a characteristic, are usually superfluous. Next, reconstruct sentences that contain wordy circumlocutions. Next, cut out illustrative material that can be spared. As a last resort, sacrifice some of the ideas. It is surprising, however, to find how much it is possible to boil down a piece of copy, if it is necessary, without sacrificing any of the meaning. (Copy can be boiled down surprisingly, if necessary, without loss of meaning).

Much can be learned about the art of condensation by studying the work of reporters and editors. Compare an important story in the morning newspaper with the rewrite of it in the first edition of an evening paper. Compare an installment of a magazine serial with the synopsis of it in a later issue. Compare an O. Henry or a Stevenson story with the brief sketch of it in an advertisement such as "Finish this Story for Yourself" on page 187.

Besides studying condensation, the beginning copywriter should constantly practice it. One simple method is to select a good advertisement in a magazine and boil it down to half its original length. Something of its substance will be lost, of course, but there may be compensating gains. Even good copy sometimes uses more words than are needed.

The text should be tied up with the display in the same way as with the headline. Some good advertisements contain pictures that have no direct relation to the ideas expressed in the copy. A human-interest picture is occasionally combined with straight reason-why text. The safer policy, however, is to have the idea and the style of the copy harmonious with the illustration, as in the

Valspar advertisement (frontispiece). At any rate, there must be no incongruous contrast between the elements.

The type and ornaments should likewise be consistent with the copy style. To set argumentative copy in frivolous decorative type is as bad as to set a delicate sensuous appeal in heavy Gothic or Cheltenham bold. Display symbols, no less than words, have their associations or connotations, and these are bound to help or hinder the effectiveness of the message. One of the most conspicuous superiorities of present-day advertisements over those of 1900 is their greater unity and harmony of effect, due largely to better team-work between the art of writing and the graphic arts.

CHAPTER XV

NEWSPAPER ADVERTISING

Kinds of Newspaper Advertising

Newspaper advertising can be grouped in two main classes, frequently designated by the newspaper itself as "*local*" and "*foreign*." Local advertising as its name implies originates in the home town, and includes not only that of department and other retail stores but also that of hotels, restaurants, banks, trust companies, and other service institutions, whose clientele is composed chiefly of residents (permanent and transient) of the city. Many of these use advertising in national media, also, but their chief advertising problems are quite different from those of general magazine advertisers. Consideration of copy for them will therefore be reserved for the next chapter, *Retail Copy*.

Foreign advertising does not mean what this word usually suggests. It is simply that inserted by outside companies, mainly manufacturers who cover a far wider territory than that reached by the circulation of the newspaper. For convenience we may call them *national* advertisers. Not all of them attempt to do a nation-wide business. Because of transportation costs, or for other equally good reasons, they may confine their distribution and selling efforts to a single zone, composed of a few cities or states. They may advertise only in newspapers or other local media. Most of them, however, are potential users of magazine and other media of more than

local influence. We may therefore take magazine copy as a starting point for discussion and try to discover how and why newspaper copy differs from it.

Testing National Copy in Newspapers

Some national advertisers use practically the same copy in both magazines and newspapers. A common practice, especially in launching a new product, is to try out the copy appeal in newspapers first. Two or more sets of copy are prepared and inserted in the newspapers of two different cities, so that the relative merits of various appeals and various methods of presentation may be measured by the yard-stick of dollars-and-cents returns. The copy that is most effective, if any is effective enough to satisfy the advertiser, is then used, with suitable display, in national magazines. The advertiser's theory is that, as his prospects are the same people, no matter what publication they happen to be reading, the message that secures greatest response through one medium will secure greatest response through another.

This theory, however, fails to take into account the fact that, as already suggested in earlier chapters, the effectiveness of any appeal depends upon the receptivity of the reader's mind at the time it reaches him. The same person may be a reader of the *Saturday Evening Post*, the *New York Times*, *Country Life in America*, *Iron Age*, and the *American Golfer*, but he reads them under different conditions and in different frames of mind. To reach its highest effectiveness, copy for the same product should be changed to fit the conditions and mood of the reader. In other words, it should be *adapted to the medium and audience*.

Let us examine the chief differences between the news-

paper and the general magazine, and see how each of these affects the copy problem.

Audience Demands Simpler Copy

Certain differences are obvious. The newspaper reaches a more nearly universal audience than does the general magazine; in fact, of all periodicals its circulation is least selective. The newspapers of a given city, of course, differ among themselves; some have a higher quality circulation than others, whether that quality is measured by intelligence and education or by buying power. Practically every newspaper, however, reaches some people who do not read any other publication regularly; the lower-class papers have a large percentage of such readers. The newspaper, as a rule, reaches a lower *average* of intelligence and education than does the magazine.

This condition suggests the desirability of using simpler copy. Even when the appeal of the advertised article is primarily to cultured and discriminating buyers, there is a large group of marginal buyers who cannot be altogether ignored, and the good-will of the remaining readers is of some slight importance. It would be obviously unwise to pitch the key of the copy so low as to miss the preferred prospects, but dignity is never inconsistent with simplicity.

Short Life Demands Brevity

More important, perhaps, is the fact that the effective life of the newspaper is only a day, and the actual reading time given to it on the average is less than twenty minutes. Yet, one painstaking investigator found that to read every word in a big metropolitan newspaper, including the advertisements, required 14 hours! It is evident that if the advertiser's message is not delivered

immediately and quickly, it will not be delivered at all. Hence, greater brevity is desirable, although this requirement, as in all other cases, should not result in so incomplete a presentation as to defeat the purpose of the advertisement. Some mail-order advertisers find it impossible to use newspapers efficiently, because the long copy needed to carry their message adequately will not be read by a sufficient percentage of the newspaper circulation. Other advertisers who use long copy in magazines are satisfied to shorten it for newspapers and do less of the selling work with the individual advertisement.

The shorter life of the newspaper is to some extent compensated by its greater frequency of appearance. This gives the advertiser the opportunity for more frequent repetitions of his appeal and also permits him to tell a story of some length on the installment plan. He may not be able to do so much of the sales work as he can with a single magazine advertisement, but because of the frequency of publication he may do more with a series of advertisements in a shorter time. Not infrequently he uses a teaser campaign, in which the first two or three advertisements try to whet the public curiosity, but tell nothing at all of his real message, which is reserved for later announcements.

The physical make-up of the newspaper and the conditions of its production add to the burden of the copywriter by handicapping the art department. Color is excluded almost altogether, and most kinds of illustrations cannot be so effectively reproduced. Having less help from the art department, the copy-writer must depend to a larger extent upon his own resources. Ideas that can be presented by display elements in the magazine advertisement may have to be put in words in the newspaper.

Can you wear the Tube Silhouette?

The winter mode is based on the tubelike silhouette—there's no doubt about that. And the flat back.

But every model isn't as straight as a string. For those clever Paris creators have introduced distracting fullness at all sorts of interesting places. There's the model with the circular section in front, and the model with the frill above the hem. There are tunics of many behaviors—bell-shaped, full in front, flared at the side.

There are suits with flared hip-length coats: and straight hip-length coats. There are suits with straight three-quarter coats—and those with fur bands that stand out suddenly at the knees.

Which of them all is your very own silhouette—
which variation will make you look your best,
your youngest and slimmest?

The answer to the problem lies in Vogue—in those smooth bright pages that are such a pleasure to turn, filled with gay little sketches and lovely photographs, and such practical clothes-advice

Cost? Just \$2 for two seasons—10 issues—straight through to the Forecast of Spring Fashions! Isn't that what you'd call a bargain? . . . Less than a pair of stockings that you'd dance your way through in a night!



© Yōmei

10 NUMBERS OF VOGUE **\$2**

* Eleven if you mail the coupon now

*Autumn Fabrics and
Original Vogue
Designs September 1
(Extra complimentary copy)
Earliest authentic news of the
newest fabrics for your fall and
winter costumes

Earliest authentic news of the
newest fabrics for your fall and
winter costumes.

**Autumn Forecast and
Millinery** **September 15**
The newest hats from every-
where, the first view of the mod-

**Autumn Forecast and
Millinery** September 18
The newest hats from every-
where, the first view of the mod-

Early Paris Openings **October 1**
For the woman interested in clothes for the more formal occasions.

Early Paris Openings **October 1**
For the woman interested in clothes for the more formal occasions.

Paris Fashions October 13
The fall and winter modes devised by the wits and executed by the fingers of Paris.

Paris Fashions October 13
The fall and winter modes devised by the wits and executed by the fingers of Paris.

New York Winter
Fashions November 1
Things that New York creates
for its exclusive clientele

New York Winter
Fashions November 1
Things that New York creates
for its exclusive clientele

Vanity Number November 13
Pet extravagances of smart
women

Christmas Gifts **December 1**
Several hundred gifts for every
age and fancy, every taste and

Holiday Number **December 15**
Holiday furs and fashions and
frivolities—new gift suggestions

Motor and Shops **January 1**
Motor fashions for cars and their
owners Features of the motor
shows

Fashions for North and South **January 13**
Gowns, hats, shoes, and wraps
worn in the South and capital

Spring Fabrics and
Original Vogue
Designs February

Fabrics and working models for
your spring and summer wardrobe.

These eleven issues that your \$2 brings you—one every fortnight—show you everything Paris plans, and everything New York makes and does. They give you full fashion information for the next two seasons—clothes insurance for Winter and Spring too. Buying Vogue isn't an expenditure; it's an investment.

Sign the Coupon

You need not bother to write a letter. The coupon opposite will do, and is easier and quicker. With one stroke of the pen, you will solve your entire clothes problem for the coming winter and spring.

\$2 Invested in Vogue

a tiny fraction of your loss on
one ill-chosen gown

Will Save You \$200

True economy isn't in going without, always a hateful process. Or in buying fewer or cheaper things. True economy is in getting the right clothes in the first place. Then you don't discard, later on, and have the expense of buying again. You get full value for every cent expended—if you spend the first two dollars on Vogue.

***SPECIAL OFFER**

(Limited to new subscribers)

If your order is received immediately we will start your subscription with the current Autumn Fabrics Number—thus giving you eleven numbers of Vogue instead of ten without any extra charge. Since the additional copy must come out of a small supply on hand to meet the demand for this big special number we cannot guarantee being able to send it unless you coupon is mailed immediately.

[illegible]

Tying Up to Temporary and Local Interests

Fortunately, there are offsetting advantages in the newspaper. It is easier to determine what the readers thought-stream will be as he looks over his paper. Copy can be inserted a day or two after being prepared and can take advantage of timely interests, such as a storm, excessively hot or cold weather, spectacular events, and the like. Wherever possible this element of timeliness should be used to tie up the advertiser's message to the reader's interests. Thus, the death of some noted man provides a point of contact for the insurance company in which he held a policy. A destructive storm may provide a point of contact for a roofing manufacturer. Automobile races give opportunities for the manufacturers of spark plugs, tires, etc. When the city water supply becomes tainted or an epidemic appears, the manufacturers of filters or of curatives and preventives can appeal to minds that are acutely conscious of the need for such articles.

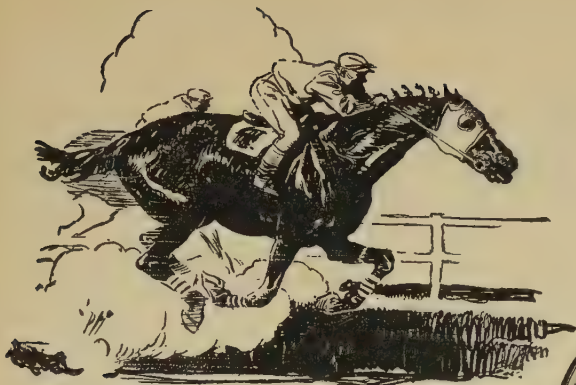
If no timely topic is available to furnish a point of contact, the copy may still be tied up to the reader's stream of thought as he reads some particular section of the paper. On the sporting page, for example, some reference to baseball, football, golf, or fishing, can be used to introduce copy, not only on articles used in these sports, but also on such things as cigars, chewing gum, and soft drinks. Such copy reaches a more or less selected audience of the better prospects, and what is equally important, it reaches them in a receptive mood. Similarly, the woman's page furnishes the right background for advertising of foods and household appliances. One motive of a newspaper in separating its pages into various sections and creating new departments like real estate,

automobiles, and radio, is to increase the effectiveness of advertising in kindred lines.

The method of tying the copy up to the reader's interests varies. Sometimes there is only a general reference made by the headline, such as "Fore!" "Going Fishing?" or "At the Ball Game." The more specific headline is better, such as "Ready for the Yale-Harvard Game," "Zev or Papyrus?," or "When a Slugger Picks his Bat."

Mere references like these are hardly sufficient. The copy ought also to have something of the spirit and manner of the adjoining sport columns. The writer, of course, needs to know enough about the sport to use its characteristic diction or lingo with assurance. If baseball supplies his point of contact, he should know the difference between a *balk* and a *bunt*; if golf, he should know that the *tee* has nothing to do with the *caddy* or the *cup*, and should have at the tip of his pen such technical terms as *stymie*, *birdie*, *mashie pitch*, and *dormie*. If a drawing accompanies the copy, the artist should also be sufficiently familiar with the rudiments of the game not to picture a right-handed player driving with a left-handed club.

Because of the geographical limitations of a newspaper's circulation, the readers often have local preferences and prejudices that can be used as points of contact. A tobacco advertiser found that the brisk, slangy copy that proved effective in New York newspapers was a complete failure in Boston. Better results were secured from a historical series, featuring Lexington, Bunker Hill, and other hallowed spots, and written in more dignified language. People of certain other cities also prefer a message that is peculiarly and intimately their own in substance and style.



Come on, you —

By the Veteran Motorist

A WEEK ago last Saturday I drove down to Belmont Park, where I saw Zev and Papyrus race for the International Cup. It was a great sight, and the better horse won. What marvelous strength and power each of the thoroughbreds displayed, as their skillful jockeys rated them along, Papyrus just hanging at his rival's quarters. Even my staid old heart beat the faster. Then came the swing around the turn into the stretch, when Sande literally unleashed the great Zev, and he thundered home five full lengths in the lead.

As I drove home through the welter of traffic, never getting lost in the shuffle, always swift in the get-away, quick on the pick-up, I could not but compare the Socony I was using with the great race I had just witnessed.

Socony Gasoline is a stout-hearted fuel. Like Zev, it has the stamina to run the long race and come home a winner. Like a thoroughbred, it is quick as a flash to start, has marvelous pick-up, and endless reserve of sustained power.

Any driver, whether of a big truck or a light sedan, can count on getting the utmost out of Socony Gasoline, especially when used in combination with Socony Motor Oil.

STANDARD OIL CO. OF NEW YORK
26 Broadway



Copyright, 1913, by
Standard Oil Co. of New York

**Uniform Quality
Best Results**



SOCONY GASOLINE & MOTOR OIL

TIMELY NEWS INTEREST.

Action Copy

An important advantage of the newspaper for the national advertiser is that his copy appears side by side with that of the local retailer. This enables him to use the sort of copy the retailer himself uses, which is usually intended to clinch the sales arguments and secure action. He may insert the names of his dealers at the bottom of his copy. If there is but one dealer in the city (an exclusive agent) the advertisement may appear to be his own announcement, though prepared by the manufacturer and paid for wholly or partly by him. Sometimes the dealer incorporates the manufacturer's advertisement in his own.

The newspaper is closer to the act of buying than is the magazine. It may be consulted by the shopper the night before her buying trip, or while on the trip. If advertising has previously been done in magazines to educate the public regarding the merits of the article, the newspaper copy may concentrate upon the task of securing action. This may require competitive copy, comparing the article with others in its class. Perhaps only a timely reminder is needed. In any event, the advertisement will contain the factors that have a direct bearing on the purchase, such as a picture of the package or trade-mark and the price.

Newspaper advertising is flexible and can readily be changed to meet an unforeseen situation. Occasionally claims of competitors must be answered, or some harmful rumor set at rest by an authoritative statement. Perhaps a counterfeit has appeared on the market, and consumers must be warned of it and told how to identify the genuine. Above all, the newspaper is the place to tell the *news* about a company and its products.



35 dishwashings
in the big new
package!

And now—relief from that in-the-dishpan-look

*This new way to wash dishes is as
easy on your hands as fine toilet soap*

SO natural—so obvious—you wonder it wasn't thought of before! Lux for washing dishes. Of course it would bring relief from that three-times-a-day-in-the-dishpan look. Of course, too, it would be as gentle on your hands as on the dainty things you've always trusted to its pure suds. Harsh soap roughens your hands just as it coarsens delicate fabrics.

Won't roughen hands

Every day your hands are in the dishpan for an hour and a half—sometimes longer. How you have dreaded this constant roughening of your hands! It is the strong soaps in your dishpan that rob your skin of all its indispensable natural oils.

Nature provides oils in abundance in millions of tiny sacs just beneath the surface of the skin. Their generous supply of beautifying fluid keeps the skin pleasantly soft and supple.

But the supply is not plentiful enough to hold out when harsh, alkaline soaps are used for washing dishes.

They drain all the oil sacs dry. Your skin becomes so coarse and scratchy that you can't even touch a piece of silk without roughening it up.

With Lux in your dishpan you won't have any of these annoying after-effects. Lux gently stimulates the natural oils that keep your hands soft and smooth. It won't redden or roughen the most sensitive skin. The delicate flakes are as easy on your hands as fine toilet soap.

Just one teaspoonful to a pan

That is all you need—just one teaspoonful in your dishpan. It sounds incredible, but try it.

The regular package does at least 54 dishwashings and now there is a big new package that does 135 dishwashings—all the dishes for six weeks. Keep a package of Lux handy on your kitchen shelf. Use it for the dishes always. Don't let that hour and a half in the dishpan every day be a hardship to your hands. Lever Bros. Co., Cambridge, Mass.

SOMETHING NEW HERE.

The Copy Series

Where both magazines and newspapers are used, it is generally considered advisable to unify the campaign by preserving a general similarity of material and treatment in the two classes of publications. The series of newspaper advertisements, at any rate, should be linked together by identifying characteristics. Some variety in layout, headlines, and copy is necessary, so that readers will not think they have seen the same advertisement several times before, but identification in the form of borders, typography, trade mark, slogans, and copy style should remain the same throughout the campaign.

A series of newspaper advertisements may be arranged according to the functions of selling. Where this method is adopted, the early advertisements concentrate on attracting attention, often by curiosity appeals; the later ones contain descriptions to arouse desire, or proof to inspire confidence; the final ones stimulate action. The chief use of such a complete series is in a campaign for a certain limited time, as prepublication advertising of an encyclopedia, the price of which is to be advanced after a certain date. The closing appeals are then strengthened by emphasizing the fact that the offer will soon be withdrawn. A modification of this kind of series is often used in launching a new product, or in opening a new chain of stores, such as the "Happiness" (U. S.) candy stores.

A more common method of arranging a newspaper series is to have all the advertisements of the same character and intended to perform the same functions. Each of a series of advertisements for food ingredients may give a recipe. Each of a series on an automobile may describe some feature of construction or give some bit of



...and at Yale

A fact:

At Yale, as at Harvard, Fatima leads. According to the widely-known "Yale Record," Fatima is the largest-selling cigarette at the student grills in Dwight and Byers Halls, as well as at popular tobacco shops around the Campus.

Liggett & Myers Tobacco Co.

The Reason?

"Just Enough Turkish"

College men were among the first to recognize the merit of Fatima's blend, and to carry their preference for it into ever wider circles of society and business.

Today, at nearly every big hotel, and at more and more of the exclusive clubs, East and West, Fatima is the leader—solely because its skillfully balanced blend appeals to discriminating smokers. Neither too much nor too little Turkish tobacco, but "just enough Turkish"—here is the secret of Fatima's distinctive and ever-pleasing taste.

FATIMA

A Sensible Cigarette

ONE OF A SERIES.

evidence. Each of a series headed "Who Discovered Ricoro?" told the story of some man—lawyer, doctor, actor, etc.—who claimed the honor of "discovering" this popular cigar. One series for Fatima cigarettes admirably illustrates this method by featuring in each piece of copy some well-known hotel, restaurant, University, or pleasure resort, where Fatima was the best selling cigarette. (See page 303.) It will be noted that the beginning of the copy ("—and at") carries the implication that the advertisement is one of a series, and that other similar evidence has preceded. A more mechanical way of securing the same effect is to have the series numbered.

There has been a tendency on the part of some advertisers in recent years to use a series of small advertisements in a single issue of a paper, rather than one large one. This policy has in its favor the fact that the attention-value of an advertisement does not increase in direct proportion to the increase in size.¹ The series, however, is linked together in the same way as a series appearing in successive issues. Thus, in automobile show week a Buick series used three advertisements at a time in each issue of the newspaper. The first day they ran as follows:

- (1) They compare all monuments
with the Pyramids
as
They compare all automobiles
with Buick
- (2) They compare all steamships
with the Leviathan
as
They compare all automobiles
with Buick

¹ Hotchkiss and Franken, "Attention-Value of Advertisements."

--and at Palm Beach

A fact:

During the past two Florida seasons, the best-selling cigarette at the smart Palm Beach hotels was Fatima.

FATIMA
—“just enough Turkish”

--and at Newport

A fact:

Even here in the Casino, a wild famed as the center of society's inner circle, Fatima comes into its own. That steadily increasing preference is not, as one might suppose, for some fancy extra-vagant Turkish bread—but for this simple, suggestive, “just-enough-Turkish” cigarette.

FATIMA
—“just enough Turkish”

--and at Atlantic City

A fact:

At Atlantic City, which affords a typical cross-section of American society, Fatima is one of the three best sellers in nearly every hotel on the famous boardwalk.

At many of them, indeed, including the Marlborough-Blenheim and the new Traymore, Fatima is steadily the leader.

FATIMA
—“just enough Turkish”

--and in the Navy

A fact:

Throughout the U. S. Navy—an battleships, cruisers, destroyers and all other types of vessels—over 80% of all the cigarettes sold in Officers' Messes are Fatimas.

FATIMA
—“just enough Turkish”

--and at famous French Lick

A fact:

Men who go to French Lick can afford just about anything they want. At French Lick Springs Hotel, the one betwining cigarette is Fatima.

FATIMA
—“just enough Turkish”

--and with our Army Doctors

A fact:

At the Medical Officers' Training Camp, Fort Riley, Kansas, last year, the largest-selling cigarette among these thousands of doctors and surgeons from all parts of the United States was Fatima.

FATIMA
—“just enough Turkish”

--and in New York

A fact:

At many important clubs and hotels in New York, Fatima is the leading cigarette. Typical among the hotels are:

ARCADE	MCALPIN
BELMONT	NETHERLANDS
BILTMOOR	PRINCE OF WALES
BRICKERBOCKER	VANDERBILT
MADISON	WALTON-ASTORIA

FATIMA
—“just enough Turkish”

--and at Washington D.C.

A fact:

Nearly all of the country's big business and professional men who visit Washington stop at either the Willard or the Shoreham. At both, Fatima is the best-selling cigarette. Fatima is also the best seller at the Capitol Building itself.

FATIMA
—“just enough Turkish”

--and with our NC Ocean Fliers

A fact:

Of the 15 men on the NC-1, NC-3 and NC-4, twelve took Fatimas to keep them company on that long, lonely during flight.

FATIMA
—“just enough Turkish”

A SERIES OF “SHRAPNEL” ADVERTISEMENTS.

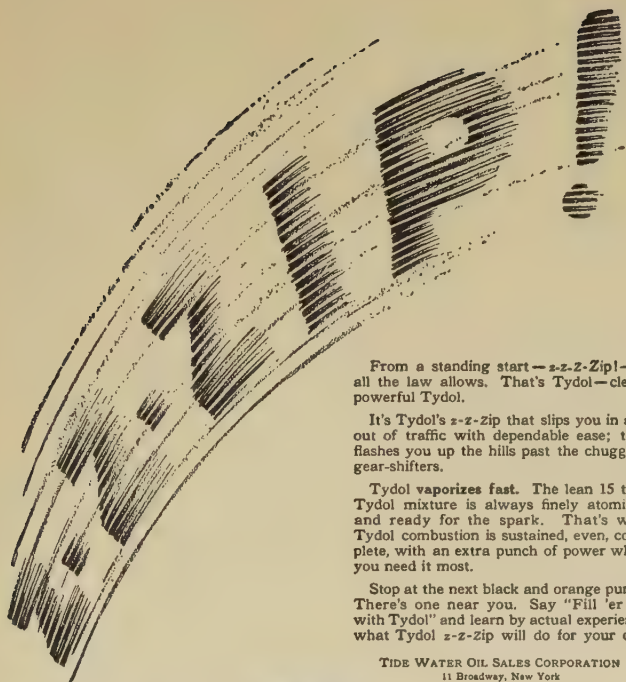
- (3) They compare all bridges
with Brooklyn
as
They compare all automobiles
with Buick

In succeeding days others of the same kind appeared, three at a time.

Brisk Style

While it is not essential that the style of a newspaper advertisement should differ from that used in a magazine advertisement for the same article, a speedier movement is frequently effective. Newspaper copy may have snap and sparkle, shorter sentences and paragraphs, and fresher diction. This general principle is not an absolute guide. Style should always be adapted not only to the medium and audience but also to the subject. The Tydol advertisement on page 307 is an admirable example of style that is well adapted to newspaper use and appropriate to the subject.

A journalistic style, suggestive of that of the newspaper, and sometimes distinctly imitative, is occasionally adopted. The patent medicine manufacturers were probably the pioneers in this. Their aim, of course, was to deceive the readers into thinking the copy contained a legitimate news story. So the headlines, "Cured after twenty years suffering;" "Never expected to leave her bed," and the like, were made to resemble characteristic newspaper headlines, and the beginning of the copy carried out the news impression. Imitation with intent to deceive is not recommended, of course, even where newspaper publishers permit it. There is no reason, however, why the legitimate advertiser should not use copy that has something of the news spirit and the news effect.



From a standing start—z-z-z-Zip!—to all the law allows. That's Tydol—clean, powerful Tydol.

It's Tydol's z-z-zip that slips you in and out of traffic with dependable ease; that flashes you up the hills past the chugging gear-shifters.

Tydol vaporizes fast. The lean 15 to 1 Tydol mixture is always finely atomized and ready for the spark. That's why Tydol combustion is sustained, even, complete, with an extra punch of power when you need it most.

Stop at the next black and orange pump. There's one near you. Say "Fill 'er up with Tydol" and learn by actual experience what Tydol z-z-zip will do for your car.

TIDE WATER OIL SALES CORPORATION
11 Broadway, New York

TYDOL

ECONOMY GASOLINE

For full Tydol economy use Veedol motor oil

More air—less gas



With
low grade
gasoline

8 parts air
to 1 part of
gasoline



With TYDOL
Economy
Gasoline

15 parts air
to 1 part of
gasoline

THE COPY MOVES, TOO.

In the same way, it is permissible to take advantage of the popularity of some cartoonist or feature writer by preparing a series of advertisements in his characteristic style. He may be employed to do it himself, or the series may be prepared "with apologies to—." Thus the odd style of K. C. B. was seized by one cigarette advertiser for his copy. Distinctiveness is so important a characteristic of newspaper advertising that copy-writers and artists are continually devising new stunts to draw attention to their messages and individualize them.

CHAPTER XVI

RETAIL COPY

Store Policy and Style

The advertising problem of the retail merchant differs in many respects from that of the manufacturer, but copy for both is based on the same general principles. The difference is in their application. Like the national advertiser, the retail merchant must decide whether his copy is primarily for action or for good-will. He would like both, of course, but he is rarely able to combine the two objects in one piece of copy. Copy that draws people into the store for a particular piece of merchandise—especially bargain copy—seldom builds prestige. On the other hand, copy that tries to establish the reputation of the store as a high-class institution, seldom produces traceable results in the form of immediate business.

Fortunately, the big department store is not compelled to rely on a single weapon. By taking a full page in the newspaper—and often separate space for some of the many departments or stores it houses under one roof—it is able to use simultaneously several different pieces of copy with different methods and purposes. Each piece of copy may be considered a separate advertisement, although naturally all are linked together, loosely or closely, by some general store policy and uniform advertising style.

In the determination of this policy and style, the mere

copy-writer usually has no voice. The policy may change from time to time, through the influence of new ownership or new executives, but changes are likely to be slow, and the traditions of the store preserve some continuity of advertising methods. The character of the store and the style of its advertising have an intimate relationship, and their effects are reciprocal. Primarily the style of the advertising is a reflection of the store character. Actually the reverse process is also at work. The personnel of the store is, consciously or unconsciously, influenced to make their sales methods and their manners conform with those of the advertising.

In much the same way, the reputation of the store—which is the public estimate of its character—is a reflection of its advertising. Any intelligent shopper who has been hit in the eyes by huge black-letter type promising mammoth savings and has read the sensational descriptions that try to outdo Barnum's circus posters, would hardly expect to find in the store goods of sober worth or sales persons of soft-voiced courtesy. It is true that the refinement and dignity of some store advertising is not borne out by the actuality of the store atmosphere. Sooner or later, however, the character of the store and the style of its advertising harmonize—or the store goes out of business.

Selection of Audience

The method by which a department store automatically selects its audience from the readers of a newspaper, differs from that of a manufacturer using the magazine. The manufacturer's name at the top of a magazine advertisement is rarely an asset, because he needs to appeal to people who are not already interested in him. The most important group of prospects for a

store, however, is composed of its present customers. Each store has its following, who look daily for its announcements of merchandise offerings, bargain or otherwise. It is often quite as important for the reader to know who offers the bargain as to know what the bargain is. The name of the store, therefore, may properly be placed at the top. In addition, a distinctive style of typography, arrangement, and other display material is also maintained throughout the newspaper advertising of a store and helps in the process of selecting its audience.

After identifying the advertiser, the reader naturally wants to know what is offered. A department store advertisement in the newspaper is really a page of news, only it is news of merchandise instead of people and events. Some stores—Wanamaker, for example—have made up their page to resemble a newspaper page, even including an editorial. Not all stores use anything that corresponds to the editorial, but practically all use at least two varieties of news matter. One concentrates on timely prices; the other on timely merchandise. For convenience we may designate these as *bargain* copy and *style* copy.

Bargain Copy

Bargain copy, because of its powerful and immediate effect in drawing people inside the doors, is the staple variety and is used to some extent by practically all stores. The method of presenting the bargain appeal depends on the store policy, but the basic elements are essentially the same. A good bargain appeal contains the price conspicuously displayed, a statement of the amount of saving, an exact description of merchandise, and a reason for the bargain. Some of these facts may be implied instead

of stated, and all through the copy the element of suggestion is likely to be employed to increase its effectiveness.

The price may be compared to the former, or "regular price"—though some stores frown on the policy of comparative prices—or the percent of saving may be stated. In both cases exact figures help to carry conviction. "Prices cut in half" is less believable than "30% off" or an invitation to "take 20% off the price marked on the tag." Fractional prices are the rule in bargain appeals. Usually they are a little less than some round number to which the mind instinctively relates them, and this process of subtraction suggests a saving. Thus, 49c, 98c, \$1.89, \$2.95, \$4.75, \$9.50, \$18.75, and the like, suggest savings when they are read; moreover, cash customers perceive the savings concretely when they receive their change at the time of purchase.

Fractional prices slightly above an even number do not suggest a bargain, especially to the feminine mind. \$1.03, \$2.07, \$5.12 would not be good for bargain appeals. Prices like these, however, may have some advertising value, especially to men, by suggesting higher quality. A man who has been in the habit of paying \$1 for a necktie or \$6 for a pair of shoes may be favorably influenced by a price of \$1.15 or \$6.50. They suggest that by paying a little more than he has been accustomed to paying, he will get much higher quality. They also suggest that the merchant's goods have not been manufactured to meet a price; they were manufactured for quality, and price has been allowed to take care of itself.

A statement of exact quantities—1,367 suits, 843 overcoats, 416 travelling bags, etc.—has several advantages. It helps to establish a belief that the sale is *bonafide*. It stimulates action by suggesting that only a limited quantity is available and the early comer has the advantage. It

supplies a valid excuse for the disappointed customer who arrives too late. Above all it is specific. And the specific fact is always preferable in advertising.

Description of Merchandise

It is in the description of merchandise that differences in store policy are most apparent. Some stores run to glittering generalities and sweeping superlatives, such as *magnificent*, *wonderful*, *superb*, *startling*, *matchless*, *unparalleled*. Other stores are cautiously reserved and rarely permit any stronger claim than *unusual*. Still others avoid all generalities, and confine their description to a concrete and accurate picture of materials, colors, workmanship, and features of design, much as the mail order catalogue does. This policy is always safe, because it never need be undignified; hence it is preferable for most stores.

When this policy is followed, it should be the copy-writer's aim to be as accurate and specific as possible. A "leather bag" is not so good as a bag of "genuine hand-boarded cowhide, handstitched with linen thread and fitted with nickel-plated American lock." And the bag so described should be exactly as represented.

The strict accuracy that good stores demand is not easily attainable. The old fallacy that it is easy to tell the truth and hard to tell a lie can be disproved by any copy-writer in a department store a dozen times a week. Keen eyes are needed to pick out the salient points of merchandise, and an extensive vocabulary is needed to describe them exactly. Then, too, the buyers (department managers) who are the chief sources of information, have a natural propensity to exaggerate the merits of their offerings. The copy-writer needs to put himself in the

shoes of the customer and examine the goods and the statements about them, with honest skepticism.

The name of the manufacturer is usually an asset, even if his name is not familiar. The mere mention of it is accepted as indicative of merit. Much the same effect is sometimes produced by omitting the name and calling attention to the omission by saying that reasons of policy forbid revealing it in the advertisement but it will be found on each article.

Some stores, of course, rarely feature the manufacturer's name, since they believe that all their advertising should help to build up their own prestige and the prestige of their own brands. Other stores that prefer to sell their own brands in most lines, sometimes feature well-known advertised brands in their bargain appeals. Consumers can perceive the amount of saving on these standardized articles and naturally infer that similar savings are possible on other goods at this store. It is hardly necessary to add that this inference may be unwarranted. If a store actually takes a loss on its bargain sales of standard merchandise, it obviously must make this up by added profits on articles where the consumer cannot readily judge quality.

The reason for the bargain is often the most vital factor in making an appeal effective. In many instances, of course, the reason is so obvious it need not be stated. An August sale of straw hats or March sale of overcoats evidently aims to dispose of an overstock of seasonal merchandise. Merchandise that is not seasonal or that is advertised in season will not so readily be accepted as a bargain, unless the consumer is told why the reduction in price has been made. The reason may be that the merchant has taken a manufacturer's surplus stock, that the goods are seconds or imperfect, that they are shelf-

worn, that they are discontinued patterns, that not all sizes are available, or the like. Obviously these reasons should be genuine, though it is to be feared that the policy of some stores allows more latitude in this respect than a strict adherence to the truth-in-advertising principle would justify.

The following examples of bargain appeals admirably illustrate the general requirements that have been stated above.

AN EXTRAORDINARY PURCHASE MAKES
POSSIBLE

A SALE OF 12,924 PAIRS

Women's Imported and American Gloves

Regularly 3.00 and 4.00 at 1.35

The most remarkable glove event in our history, in which are offered gloves of first quality only, at an unprecedented low price.

- 4,656 *Pairs in Real Kid from Chas. Perrin of Grenoble, France*—pique sewn, hand crocheted, embroidered backs, in black with self or white backs, in white with black embroidered backs, and brown with black or self embroidered backs.
- 2,520 *Pairs in Real Kid from Chas. Perrin of Grenoble, France*—these are overseam sewn, in black with self or white embroidered backs, white with black embroidered backs, brown with black or self-embroidered backs, beaver with black or self-embroidered backs, dark tan and gray.
- 5,748 *Pairs in Real Capeskin, of American Make—Gauntlet*, six-button length strap wrist gloves, in brown, tan, beaver, castor, champagne, white and pastel shades.

(Saks)

ADVERTISING COPY

SALE! 379 MEN'S FAMOUS
"TOM WYE" SWEATER COATS

*Unbrushed Knit Jackets—
Popular and Good Wearing:
Sizes 34 to 50*

\$3.95

Knitted as only Tom Wye can knit them! Every jacket bearing the "Tom Wye" label: a mark of distinction! Every one perfect. And at a remarkably low price. The Tom Wye Company have reduced the number of styles. The six numbers included in the Sale were discontinued. And we are happy to have the privilege of presenting this opportunity to you.

THE STITCH is exclusive. YARNS of the finest grade A fabric that tailors and build Tom Wye jackets. On drapes as smoothly as serge, the Golf Links—at football yet is springy and elastic. games—wherever good dress-Tom Wye may be worn ers gather—one sees Tom under a coat with perfect Wye Sweater Coats. comfort!

A Choice of These Colors

Brown Scotch Heather	Dark Green
Wood Brown Heather	Navy Blue
Red and Black Mixture	Plain Black

GIMBELS MEN'S SWEATER
SHOP Street Floor

(Gimbels)

FLOOR LAMPS—HALF PRICE

\$22.50 to \$45

*For lamps of the
\$45 to \$90 grades -*

Lamps of solid mahogany, well-made, in two sizes, taller and shorter. Hand-carving, neat turnings, but not too much of either, for the secret of the beauty and livableness of these lamps lies in their discreet simplicity.

Shades do not accompany them at these prices, but there is a fine collection of silk and Georgette crepe shades in a number of shapes, designs, and colorings, specially purchased and specially priced to harmonize with these lamps.

A CLEARAWAY OF 100 LAMPS
AND SHADES AT HALF PRICE

Floor, boudoir and table lamps, of wood, metal, pottery in odd lots and small quantities of a kind. Bright lights at little prices!

(Wanamaker)

A Special Purchase and Sale of

300 EXCEPTIONALLY HIGH GRADE

TWEED SKIRTS

Unusual at

\$6.44

We cannot stress too much the excellent tailoring and finishing in these skirts. Women who appreciate fine fabrics will delight in the rich, rough and colorful tweeds developed in practical belted models with the modish fringed bottom, featuring the wrap-around effect.

Trimmed with buttons, finished with pockets. Tweeds and homespuns in wide variety of plaids and mixtures, in the fashionable colorings.

Sizes 27 to 32 waistbands (Macy's)

Style Copy

The average shopper is interested in two elements of a purchase; the price, and the value. Bargain copy puts the chief emphasis on price, and tries to make this seem low in comparison with the value offered. Style copy, on the other hand, emphasizes value, and tries to make this seem high in comparison with price. Price is usually mentioned, but not always with the expectation that it will appear low; not infrequently it is avowedly high, in order to heighten the impression of value. High price, in fact, is sometimes an element of psychological value, in that it increases the buyer's pride in owning the article or in giving it to some one he delights to honor.

There are other psychological values, such as up-to-dateness of style, exclusiveness of design, and similar intangibles, that may be quite as important in the buyer's eyes as quality of materials and workmanship or actual service. To convey the impression that the merchandise offered has these values, the copy needs the delicate touch of a real artist who understands word values and is a master of the subtle art of suggestion.

There are a few simple devices, however, that can be used by almost any one, and are generally effective. First of all, the description must live and move. Verbs of action, wherever possible, should take the place of verbs of being. To tell what a hat is or how it looks, is dull; to tell how it was created or how the store captured it or how it captivates those who see it, has more interest. Note, for example, the dynamic quality in the following pieces of copy:

THE MATCH SET

Brings a Flaming Message from France

Flamingo and sulphur—a daring and glorious color scheme—particularly when it is developed in softest silk and finished with dozens of little match sticks. And such is the hat sketched above, with its scarf to match. This is an individual model.

Clever Paris

This is just one sign of the originality she is displaying this season. There are dozens of other Paris models in our Millinery Department. Each proves in a way of its own that Paris is bent upon giving us novelty this Spring.

(Lord and Taylor)

BUT FOR THE YOUNG THING IN HER TEENS

Or just out of them, there are bouffant little frocks, all ruffles and frills that one almost expects to see pick up their skirts and dance away to the music of a fox trot or a waltz.

We speak especially of a slim bodiced peach color satin hung with flyaway panels of flesh and gold tulle. With sleeves tied into a true lover's knot and a girdle of flowers. At \$35.

(Bamberger)

ACCORDING TO CABLES

Paris—with deft fingers, tucks up her frocks, here and there—and achieves a graceful drapery.

In the new Gidding Salons—frocks for luncheon and tea-time, of crepe—satin and chiffon—allow the lovely swirl of their draperies to replace any trimming.

For dinner and dance—a jeweled clasp—or long strands of gleaming pearls—catches up the skirt in front or on the sides.

Lanvin, Jenny, Molyneux—and the other foremost couturiers, are sponsoring the frocks that are draped—and Gidding, always foremost in fashion facts, is introducing them now.

(Gidding)

Mentioning by name the designer, or some other distinguished person, not only gives opportunity for action and movement, but also lends atmosphere to style copy. An effective substitute is the personification of Dame Fashion or her chief ally, Paris. Style is so largely a question of following the leader that many women listen eagerly for the decree of those who are conceded to be the arbiters of fashion.

Information and rumors of this or that fad, what is being done at Deauville, Auteuil, at Palm Beach or Newport may be introduced in style copy to suggest the authenticity of the models on display in the store. A bit of thrilling narrative may tell how they were secured and brought there by fast express and steamer. The example on page 321 illustrates this point.

New Words

Freshness and newness are dominant influences in style copy. Each year sees a throng of new fabrics. Fashona, Vellona, Velasia, Veldyne, Veverette, Cordora, Charmeen, Flamingo, and a host of others that were current when this chapter was written, may be old-fashioned, if not forgotten, by the time it is read. Each season sees an equal or greater number of new colors or new names for colors. In bargain advertisements it is all very well to speak of hosiery or clothing as blue, grey, brown, green,

A Week from the Rue de la Paix to Gimbels

The S. S. BERENGARIA, Docking at New York. After This Announcement Is Written, Brings the Bulk of the Paris Model Hats for the



From Florence, hats
around the world
reaches with some
of the most famous
hats.

What will she bring us, the Berengaria? Will she bring velvets? We think so. For glorious are the velvets that have already arrived. And ostrich? Oh, surely ostrich. What miracles in ostrich were unpacked from their French wrappings but yesterday! And last week. Tiny tophats of the Louis Philippe era? We think so. High, formal crowns? We think so. Looped trimming? We think so. And lace veils. The new sort. And gold and silver stitchery. The Chinese sort. And that unique Russian turban that started the Cafe Madrid. And those crude, coarse fringes. And forest-at-sunset colors—and—Beauty. Most indisputably, beauty! Millinery-craft. Most emphatically, millinery-craft. And Fashion—supreme fashion—as is ever the way of Gimbel Millinery Showings—the Millinery Classics of New York.

For though this coming will be an opening in very surety, though most of this showing is as much a secret at this hour of writing to us as it is to you, some things we can tell you of some things we are sure. Whatever the Berengaria brings will be PARIS. Not only the smartest hats of Paris but the smartest hats in Paris. Selected by the Gimbel Millinery Chief who has survived all summer in Paris. Who has sent us day by day every successful fashion of Paris. No hurried visitation. No fiving trip here. But a steady, calm scrutiny of every phase and fluctuation of the millinery market. From the first faint indication of the Rue de la Paix's plans for autumn, until now, the final moment of the consummation of the mode.

So—the Berengaria will bring you PARIS. The exquisite Paris that is most exquisitely reflected in millinery, its finest of fine arts. The Paris of the femme du monde. The Paris of les grandes modes. Will she send us cloches, will Paris? We believe so. Rose Descats was showing the new ribbon-threaded sort at the August races. And Rose Descats KNOWS. Will she send us tanks, will Paris? We believe so. Lewis told us about the sort he was planning rather in the summer. And Lewis—modiste de luxe to the royal houses of Europe, Monsieur Lewis KNOWS. But—why speculate when realization will exceed anticipation? When on Wednesday all of us can see Come Wednesday, then—and share with us Paris beauty and Paris artistry and Paris fashion. Come Wednesday to the PARIS millinery. In what has been for nearly fourteen years—ever since the Gimbel store began—the most important autumn showing of millinery fashion. The millinery classic of New York.

Gimbel Formal MILLINERY OPENING

Tomorrow and the Week

At the time this announcement is written these hats have been seen by no member of the Gimbel merchandising or advertising staff.

On Wednesday morning, when they are opened, they will be as new to us as they are to you.

For that is the Gimbel policy of millinery merchandising. At the most, a week behind Paris! *



The bulk of the model hats in this Gimbel Opening arrived on the Berengaria, docking Sunday, September first, at noon.

HUNDREDS of AUTUMN HATS

That Have Arrived Within the Month
Initial Showing Tomorrow

Scattered through this page are pictures of a handful of hats. Just a suggestion of the beauty of the vanguard of the Paris models that have been arriving during the past two weeks. Of these and some fifty others, you will find Gimbel reproductions in the imported materials of the originals. Of the Berengaria's quota, copies will be made at the earliest possible moment by the Gimbel Millinery Salon.

Gimbel Reproductions Priced as Always at the
Lowest Possible Level for Beauty and Fine Art:
\$22.50 to \$35 : Many Original Paris Models on
Opening Day at About the Cost of Landing.



The Chinese made its debut in New York. Many hats of this kind with varied details of silk.



In the entire dressing of this kind there is no other. Creative fashion results in beautiful art.



Very nice a double
Paris hat to make
the beauty of the
hat and veil with
of the same rich shade.



Elaborate with a small
velvet motif, the hat
is really perfect. The
fashion, better a plain, the
movement, velvet, most
satisfactorily applied.



Black velvet, the high
even meeting the show
of elegant velvet.
Fashionably black and
green, and femininely
high, from Manhattan.

EIGHTY YEARS OF FAITHFUL SERVICE

GIMBEL BROTHERS

32ND STREET — BROADWAY — 33RD STREET — NEW YORK CITY

GIMBELS MILLINERY SALON—Third Floor

Brooklyn, Long Island and New Jersey Customers Direct to Gimbels via Tube and Subways

STYLE COPY FOR WOMEN.

or tan, but in style copy they are azure, ashes, beige, castor, creole, caramel, crepuscule, dune, dusk, firewood, flint, fog, helio, linnet, mimosa, meerscham, peach, phantom, storm, sheik, platinum, or whatever else the season has decreed as the newest tones. Color words and color suggestions are likely to run riot in style copy, since the actual colors cannot be reproduced in the art work in the newspaper.

PARIS DIPS THE MILLINERY MODE IN COLOR
 SPRING MILLINERY MIRRORING PARIS
 OPENINGS

The Franklin Simon & Co.
 Fifth Avenue Studios
 Mirror Immediately
 Every Ripple in the
 Wave of Fashion—

"Color is the absence of black" says faithless Fashion at the Paris Openings, and Our Fifth Avenue Studios have not waited to be told twice, but follow Paris in creating hats of the new caroubier that deepens from coral to carmine, and present millinery that radiates from jewel green to reseda.

18.00 to 45.00

French Millinery Shop—Fourth Floor

Salut au Regne de la Couleur!
 Color! Paris Dips the Mode in the Primitive
 Brilliance of Egypt for the
 MILLINERY OF SPRING
 A Complete Presentation of the Subtler
 Harmonies of the Great Modistes

Egypt started it, of course. Then Paris wrought her seasonal miracle.

Choosing as her mediums the most glorious fabric of the greatest mills of France. The most gorgeous ribbons of the looms of France. The loveliest flowers of her ateliers. The greatest creations of the greatest artistes of France.

Pokes and cloches for informal hours. Capelines for formal occasion wear. In gem-like taffetas and sheer gossamer straws. With gracious red roses. With porcelain blue forget-me-nots. With glowing tulips. With rainbows of ribbon. With soft sprays of feathers. With clouds of fair-fine lace. And with—COLOR. Color triumphant over all.

Salut au Regne de la Couleur! Crude yellows. Hard blues. Flamboyant reds. Harsh greens. Fierce magentas. Unnatural colors. Cruel colors. Savage colors. Paris has used them. As only Paris dares. As only Paris can.

Or she has blended them. Blurred them. Fused them. Into the high lights and shades of water-colors and oils. The mellow tones of old tapestries. Old books. Time-dimmed jewels in silver-gilt.

Two months we have spent in assembling this showing. Our greatest we think it. *Le beau geste des grandes maisons.*

Talbot's bows and embroideries; Lewis's feathers and flower-applique; Marguerite et Leonie's foliage hats; Reboux's red, red moss roses; Georgette's cabbage roses and ribbon; Suzy's berries and cherries; Lancret's duo-tone feathers; Louison's pleated laces; Elaine's vulture feathers.

Type hats. Particular-person hats. Individual hats. With character. With elegance. With beauty. With art. And with color. Above all, color. For the mode is color. And color is the mode.

Original Paris Hats on the Opening Day at Less than
Cost of Importation

Copies of Paris Hats in the Materials
of Paris \$5 to \$55

Tomorrow and the Week

GIMBEL BROTHERS

New words for fabrics and colors only exemplify the qualities that should distinguish the diction in other respects. New style influences necessarily bring with them a new descriptive vocabulary. One year they may be borrowed from the Russian, another from the Egyptian, and always some from the French. Not only borrowed French words but some of the original French is frequently added to help carry the suggestion of style authenticity.

BEHIND THIS NEW

BLACK VELDYNE COAT

hovers the spirit of its former self—a Russian gendarme in the severity of his long-skirted short-caped coat.

Then a woman interfered—dame fashion. She was wise enough to leave the gendarme effect with Russian boots, Cossack hat.

But she contributed a becoming crushed collar and odd cuffs of Cairo shade. Two long side panels reach almost to the floor. The lining is Cairo color silk.

(Saks)

Style Copy for Men

In copy for men there is less use of French, but frequently a British accent appears in its place. The other characteristics are much the same as in style copy for women, though usually less strongly marked. The copy is generally shorter and the style brisk and smart. The following examples illustrate:

THE SMARTEST
of Spring Topcoats

Sponsored by the Prince of Wales. Espoused by the Man-about-New York. The spring version of the Guards Coat. . . . We are cutting it with the correct belted-back drape. Single-breasted for conservatism, double-breasted for ultra-ism . . . Special British, Scotch and American loomings. Lightish stuffs—yet they'll stand off a wind, shed off a fog, and show off the custom-tailoring . . . Insuring an all-weather, all-purpose coat . . . Models to try on—for the effect . . . Also correct topcoats of the loose type. All silk-lined . . . Now is none too early to be measured for Easter delivery.

Fifty Dollars

ARNHEIM

Custom Tailor Since 1877
Broadway at Ninth

Hats in the New York Manner

CORRECT STYLES IN
THE NEW SPRING HATS

The new developments in Spring hats are slight, but important. The brim, for example, is a bit larger, and curves fore and aft in a most becoming manner.

Other slight changes are made in the height of the crown and the width of the band. Our new Spring colorings include such delicately blended grays as sky, mist, slate, and moth, as well as two new variations of brown—beaver and gold-glow.

Weber and Heilbroner Spring Hats, \$3.50
\$5 and \$7. Frank Schnoble Hats, \$5 and \$7

WEBER and HEILBRONER

Clothiers

.

Haberdashers

.

Hatters

ADVERTISING COPY

MEN'S
SOFT FELT HATSTHE KIND LONDON IS
WEARING NOW

\$7.50

CARMOOR—LONDON

Just in through the Customs—not only *new* hats, but the *news* in hat styles—the shapes and shades that London's wearing—light gray, wolf gray, Cuban brown or the new English Oak—The Derby hasn't existed socially this winter so your felt hat has done double duty. Isn't it time to purchase another?

FRANKLIN SIMON & CO.

Men's Shop.....Separate Entrance
38th and 37th Streets.....Street Level

(*Morning newspaper advertisement*)

MEN

Arthur Brisbane says—
—“Don't forget new neckties
—“They're very important.”
Heywood Broun says—
—“Nobody has ever
—“talked neckties
—“with sufficient seriousness.”
W-E-L-L
—in tonight's SUN
—you'll find the news
—of the biggest operation
—in fine Fall neckties
—New York has ever known

Golfers, it's an eagle!
 Tennis players, it's an ace!
 Fans, it's a home run!
 Boxers, it's a knock-out!
 Look for the news
 —this evening
 under the name that means much to men
 Arnold, Constable & Co.

(Evening newspaper advertisement)

Arnold, Constable & Co.
 Fifth Avenue at Fortieth Street

*Now comes the sequel to our August Sale of Men's neckties
 at \$1.00 when we sold 8,000 in one day*

THURSDAY—AT 9 O'CLOCK

18,300 MEN'S NECKTIES

Of heavy imported silks.
 Fall colors and designs

3,800 of.....2.00 grade
 3,000 of.....2.50
 10,000 of.....3.00 grade
 1,500 of.....3.50 grade

1.00 each

Page HEYWOOD BROUN, who wrote in Tuesday's World—"Nobody has taken neckties with sufficient seriousness . . . We have seen promising neckties, ingenious neckties, quarts and quarts of adequate neckties, but we have yet to encounter anything which we could conscientiously call a great necktie."

It's HERE!

We saw these handsome silks upon the shelves of the maker of the 8,000 neckties we sold in August. Newly imported silks for Fall and Winter stocks. We wanted to buy them.

He wouldn't sell at a price. Later he came to our price. Just in time for you, because we had barely concluded the deal when the earthquake struck Japan, and up went the price of silks. **BUY YOUR CHRISTMAS GIFTS NOW!** There won't be another opportunity like this, this year. French, English, Swiss, Italian, Austrian Silks. Rich brocades. Heavy satins. Basket weaves. Reps, Twills. Plain colors. Two-tone effects. Bias stripes. Figured effects. All sorts of stripes from pencil to club widths. Persian, floral and all-over designs made for us, our way. A complete, new stock in itself, comprising all the smart open-end four-in-hand designs for Fall.

What a refurnishing of wardrobes there will be!

Street Floor—just inside the
Fifth Avenue door

Although in the majority of cases style copy is distinguishable from bargain copy, there are occasions when the two elements are blended. This happens most often in the case of the annual sales of furniture, white goods, china, glassware, etc. Here the store may depart from its usual custom of having a series of separate advertisements combined on one page, and may concentrate the whole page upon the big event. Prices and values may receive almost equal emphasis, and all the methods ordinarily used to enhance values may be presented together with the announcement of reduced prices.

Service Copy

Some stores use a third variety of copy which may conveniently be called "service copy." Its object is not so much to sell any specific article or class of merchandise, as to sell the services and policies of the store and build up its prestige. In short, it is good-will copy. Its

forms are legion. There are editorials like those signed by John Wanamaker; there are light chatty talks; there are direct arguments for some individual store policy, such as the deposit account; there are anecdotes and bits of history; there are essays giving information that is itself of service to the public.

One of the earliest forms of service talk was the series of clever epigrammatic essays written by Frank Irving Fletcher for Saks & Company. They helped to make both him and the Saks clothing department famous. As will be noted from the following example, they were highly rhetorical, making use of such devices as alliteration, balance, antithesis, parallelism, and even puns.

THE SAKSOLOGY OF CLOTHES

First, that a man shall consider style in relation to what best becomes him.

For the art of being well dressed consists in wearing clothes which best consort with the natural advantages of the person.

Second, that a man shall employ as many changes in his clothes as the change in his clothes will permit.

For variety is the spice of life, and a liberal wardrobe is a fair indication of a liberal mind.

Third, that a man shall avoid the commonplace in clothes, and cultivate style, which though commonplace enough in print is as rare as radium in fact.

By following these directions you will arrive at Saks & Company, which is the permanent residence of Style.

And always remember that, at Saks', no matter how little you pay for a garment, no matter how much, you cannot

at any price disturb the eternal affiliation that exists between Saks and Style.

Men's Suits \$17.50 to \$45

SAKS & COMPANY
Broadway at 34th Street

This style has been extensively imitated and has permeated a great deal of the advertising designed to build prestige for a retailer. It was still popular in 1923, for we find one house advising that "It is still necessary, even in the Rue de la Paix, to distinguish between mediocrity and merit, between the mood of a moment and the mode of the hour." It is unwise, however, to try to sustain this artificial sparkle throughout a long piece of copy. This fact seems to have been recognized by the creator of the original Saks series, for some years later when he prepared another series for a different store, each talk consisted of a single pithy paragraph. The following is as fine of its kind as anything ever written:

LI HUNG CHANG

Li Hung Chang declined to go to the races because he said it was already established that one horse could run faster than another. Why should a man look at machine-made clothes when he can be hand tailored for the same money?

Men's Suits \$30 to \$65
Topcoats \$30 to \$65
Hand-Tailored and Ready

FRANKLIN SIMON & CO.



Diamond Cut Diamond

The diamond is such a hard stone that one can be cut only by its fellow—whence comes the phrase, “Diamond cut diamond.”

The full beauty of the diamond remained unrevealed until about 1450. Then one Louis de Berquem revolutionized the lapidary’s art with what he called his “perfect cut.”

Charles the Bold of Burgundy, hearing of his skill, sent three large diamonds to be recut by him. These stones have all become historic.

One, called the “Sancy,” was lost by Charles at the battle of Granson in 1476. Today it is supposed to be in Russia and is valued at one hundred and eighty-six thousand dollars.

The second stone is among the Austrian crown jewels. It is cut to resemble a star and weighs 139 carats. The third and smallest stone is in the tiara of Pope Pius XI.

We have been diamond merchants for one hundred and twenty-three years. The experience and judgment gained by each generation are at the service of customers today. We believe that every diamond that we offer is worthy of its price and of your approval.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Gem Merchants, Watchmakers

147 Tremont Street

Boston, Massachusetts

©1923, S., C. & L. Co.

SERVICE COPY THAT GIVES INFORMATION.

The small specialty store may find this sort of copy particularly useful. Because of its limited variety of goods—often only a single line like hats, furniture, jewelry, or haberdashery—such a store is unable to use the bargain appeal continually without endangering its reputation. Its opportunity for timely style appeals may come at only a few seasons of the year. The service talk, however, can be used daily, and can express the personality of the store, which is often among its strongest assets in gaining and holding its clientele. Rogers Peet Co. has used consistently for more than a score of years a chatty, human, man-to-man style of copy, illustrated by characteristically quaint cartoons. By means of this it has been able to build up and hold a fine clientele without the use of large space.

In smaller cities and towns, and to some extent the large ones, a merchant is often able to project his own personal characteristics into his advertising. If he is witty enough, or wise enough, or frank enough, he can make his advertising talks so interesting and informative that people will watch for them daily to see what he has to say. Quite as many retail sales are made by faith in men as by faith in merchandise. The following illustrates the humorous personal talk—with an undercurrent of good sense:

PLEASE PAGE

MR. DUDE!

Twenty-five years ago, they poked no end of fun at the Dude. This A. D., 1923, the Dude is as extinct as the high-wheel bicycles, mustache cups or flying Cupids hand-painted upon parlor vases.

Other days; other ways! We don't have Sunday clothes and every-day clothes any more. They're the same. We don't dress up once in a while; we dress well all the time.

Correct Dress now-a-days is not merely my business; it is every man's business—and "good-by!" Dude.

John David

In the large cities the prestige of a store may be built up by establishing it as an authority in some special field. Thus in New York, Ovington by consistently using bright copy and artistic display related to the subject of gifts, has made itself known as the store of gifts. See examples on pages 334 and 335.

Institutions that have no merchandise to sell but only service, such as hotels, restaurants, banks, insurance companies, printing houses, and advertising agencies, are likely to find the service talk the most effective form of copy for their purposes. A bank may tell of events in city history in which it has played a part. A publisher may give advice about advertising policies. (See page 340). A restaurant may relate anecdotes connected with food. A printing house may give information that is useful to those who buy printing. A trust company may give good advice about wills and investments. Service talks, if they are interesting and informative, will be read. The institution that publishes them will come to be regarded as an authority. Most important of all, people will naturally receive the impression that anyone who gives service without being paid, can be depended upon for a full measure of service when he is paid.

As a concluding illustration of this point, it may be pertinent to quote a Wanamaker service talk. Although its beginning is marred by a slightly Pharisaical tone, it contains good advice about retail advertising in general. (See page 336.)



TRADITION plays such a vital part in weddings that an established condition is just as binding as a coded law. More so. The coded law may have ten decisions to support it, but the tradition that the bride's most charming gifts shall be from Ovington's, is honored by hundreds of wise decisions, rendered in similar cases. It would almost appear that the guests doubted the validity of the ceremony, unless there was at least one Ovington gift.

OVINGTON'S

"The Gift Shop of Fifth Avenue"

FIFTH AVENUE AT 39TH STREET



***"Remember, George,
that you're a gentleman!"***

WITH the coming of a Chinese Hoyle, families will play without a feud, friends will have a party without a fight. The tang of these troublesome days will depart, and pioneers will recall the good old days with a smile.

Yet, if you know the simple game of rhum, the sport starts from the first session, and the more you play of Ma-Jong, the more its Oriental fascination will grow upon you.

The authentic tiles are found at Ovington's at prices from \$17.50 to \$225.00.

OVINGTON'S

"The Gift Shop of Fifth Avenue"

FIFTH AVENUE AT 39TH STREET

NOT TO SELL BUT
TO HELP YOU
TO BUY

Usual advertising is written from the seller's point of view.

Wanamaker advertising is written from the buyer's or consumer's point of view—from your point of view.

Advertising that attempts to sell is argumentative or combative. It forces its way before your eyes, into your mind. It tries to COMPEL you to buy.

Wanamaker advertising never forces itself upon you. It never strives to sell. It seeks to help you to buy. It is informative, not argumentative. It is cooperative, not combative.

There is no big stick in Wanamaker advertising. It may use big type or big space occasionally but only when the importance of the news warrants it.

Now, most other advertising proceeds on the opposite principle. Dominate the field—Use pages or double pages, or even four, six—anything to dominate the newspaper or magazine or city—Headlines in big bold type—In black ink until the news is submerged—Smash the message over to the public—Knock them cold—Force them to buy—of *me*, of *me*. And the fight is on, advertisers smashing their way in relentless competition, one with another, with black type, screeching headlines, big pictures, until the people begin to exclaim in disgust: "Oh, it is only advertising. Why pay any attention to it?"

But the pity is the people are saying more—to themselves. Are they not even now saying something like this:

"Advertising is forcing itself upon us without manners or taste or even morals. It mars our newspapers. It scars our landscape. It hangs its signs on our beautiful buildings. It flashes and blinks at us at night until we can hardly see where we are going. It howls and bawls at us by day, seeking to sell, sell, sell—as if we want to be sold, which we often are, worse luck!"

What will be the reckoning? Will newspapers have to curtail their advertising space or raise their rates to pro-

hibitive figures, in order to save their news and their readers? Will laws have to step in and limit signs and displays? What is the solution of this wild effort to sell?

The solution is, we believe: Make all advertising a real service to the public, not by attempting to sell, but by earnestly helping people to buy.

Make advertising news! Helpful news of merchandise.

Wanamaker advertising is as newsy as the news section of a newspaper. Its reports are as vital to the woman who buys for the family as stock reports are to the man who invests.

Wanamaker advertising is, first and last—SERVICE; human service.

Wanamaker advertising is not type, not pictures, not brag, not insinuations, not domination. It cares not so much about typography and artistic make-up, except to make announcements easily read, pleasing to the eye, and easy to understand. It cares very greatly about clarity of expression, accuracy of statements, believability of the news—the helpfulness it can give the people in buying—the SERVICE it can render as a true expression of the store and the merchandise.

The two simple rules of Wanamaker publicity are:

1. The store is a little world; tell its news.
2. Speak truly of the store, its merchandise and service.

"When orders are passed for merchandise," says the Wanamaker guide-book, "the buyer of the merchandise shall be interviewed, and facts, news-stories and reasons for the purchase be written down and scheduled." The merchandise when competitive is then "shopped on" in other stores to assure that its price is as low as any in the city, quality for quality.

Then follows this injunction: *advertisements shall be written only upon personal inspection of the merchandise.*

The writers are reporters. They make their rounds of the store every day, seeing the merchandise, talking with the "buyers," getting their stories.

These stories are written in a human-interest way, as in

a newspaper office, sent to a managing editor who edits them, then set in type in the store and made up into a "form," proofs being sent to the newspapers for publication.

When in type the statements are O. K.'d by the "buyers" for accuracy and gone over again by the editor for clearness, terseness, good English and helpfulness to the public in buying.

Writers of Wanamaker advertising take the customer's viewpoint. They stand on the outside of the counter. They represent the public. They ask themselves such questions as the customer would ask the salespeople—and then answer these questions fairly and intelligently, putting them in the form of a clear, readable, believable, interesting statement of fact.

To paint the goods in colors that a store wants people to see, whether it is the true color or not, whether it is to the customer's interest or not, in order to effect a sale, is the very thing Wanamaker publicity avoids.

"Genuinely good advertising," said Mr. Wanamaker years ago in instructing his writers, "must give in wording something that will be read about the goods that are wanted and present clearly and accurately what the goods are. It is generally known that common advertising is like barrels of seed in which half of the seed is dead. If all advertising were believed and the goods of the value stated, stores could be made twice as large and business twice as good."

Conceal nothing the customer has a right to know or that will help the public in intelligent buying. If cotton is mixed with wool, say so. If the merchandise is "seconds"—with the slightest flaw—tell the fact.

Never exaggerate; even understate; be fair to the merchandise, but do not impose on it responsibilities that it cannot bear.

If even an accurate statement of fact is so surprising that it is likely to be disbelieved, explain enough of the inside news of the purchase and offer to make it carry confidence.

Where comparisons in price are made, the comparison is with Wanamaker stocks or (if we do not have the same merchandise) then with today's stocks and prices in other good stores.

Apart from such rules and principles as these, which make TRUTH and SERVICE their only boss, the writers of Wanamaker advertising are absolutely free and untrammelled in their helpfulness to the public, responsible to no other force in the business, not even the owner himself.

Is it any wonder that Mr. Wanamaker calls advertising a profession and that writers who cannot give their whole heart and character and intelligence to it—in the service of the public—cannot hold a position on the staff!

Meum and Tuum

Men are most interested in themselves, their possessions, their own wants or accomplishments.

In business it is still largely meum,—my factory—my wares—my styles—when I was established—my floor space—my thousands of employes—my, my.

In good advertising it is general tuum,—your wants—your wishes—your opportunity—your beautification or pleasure.

Few women are interested in factories, processes or raw materials and machinery.

Most women think from the counter out.

In advertising there should be, for greater success, more tuum and less meum.

*Advertising space in the Butterick publications
is for sale through accredited advertising agencies.*

Butterick—*Publisher*
The Delineator **The Designer**
Everybody's
Magazine

A SERVICE TALK.

CHAPTER XVII

COPY FOR VOCATIONAL PUBLICATIONS

Importance of the Field

A larger amount of advertising copy is written for vocational publications than for any other group of periodicals, except newspapers. Including business papers, technical publications, industrial papers, trade papers, farm papers, and professional journals, there are more of these vocational publications than of any other group—not even excepting the newspapers. Practically every vocational interest is served by at least one paper. There are papers for accountants, engineers, architects, plumbers; papers for drugs, groceries, hardware; papers for those interested in power, in heat, in machinery. Some of these publications—*Iron Age*, for example—carry a larger volume of advertising than even the general magazines.

These vocational publications, moreover, reach such different groups with such different interests that the advertiser who uses several of them ordinarily cannot insert the same copy in the whole list, as he could in a list of general magazines. In each case special copy needs to be prepared, with its substance and style adapted to the medium and audience. This work requires the services of a small army of writers, some employed by advertisers, some by agencies, and some by the publica-

tions themselves in their service departments. Many advertising men get their apprenticeship experience—and a valuable experience it is—in writing copy for vocational publications.

The Value of a Selected Audience

The problem of adapting copy to vocational publications is simplified by the fact that the audience is carefully selected. It may consist of only 10,000 readers, compared with the millions reached by the general magazine, but these 10,000 are picked prospects. They have a common interest in certain kinds of articles. They speak a common language, composed in part of technical lingo peculiar to their business or profession. Moreover, they usually read a vocational publication in their own office, when they are in a business mood. They are not seeking entertainment; what they want is practical information that will help them to do their work more efficiently and profitably.

All these conditions aid the writer to find a good point of contact. He can tell with some certainty what the reader is likely to be thinking about when he has the publication in his hands. Sometimes he can find out what topic will be featured in a given issue of the publication and can tie up his copy to the interests created by this featured article. If, for example, a newly constructed power plant is described in an issue of *Power*, advertisers whose equipment was used in it have an exceptionally good chance to tell how and why this equipment was used, and thus add their bits of information to the information in the reading pages. In any case, they can prepare copy that caters to the same interests as do the editorial columns.

Analysis of Publication

Before preparing copy for any vocational publication, the writer should become familiar with the type of readers it reaches. He should know their language and their point of view. If he has had practical experience in the same kind of work, so much the better. It used to be thought advisable to get engineers to write copy for engineers, and plumbers to write copy for plumbers. However, it is probably easier for a good copy-writer to learn what he needs to know about engineering than for a good engineer to learn what he needs to know about copy-writing. Face-to-face contact with the readers is best, but when this is not practicable, an analysis of a publication will give at least some knowledge of the audience.

The more important groups of vocational publications that demand consideration from the copy-writer's viewpoint are the following: (1) Business, (2) Technical, (3) Industrial, (4) Trade, (5) Professional, (6) Farm. As all these terms are unstandardized and loosely used, this classification is not wholly satisfactory. Excluding professional journals and farm papers, the whole field is sometimes designated as the "trade press" or the "industrial press" or the "business press." The Associated Business Papers has in its membership representatives of all the first four classifications in the list.

Since space will not permit consideration of the copy problems of all papers or even all groups, this chapter will be confined to four of the more characteristic. As a matter of fact, the problem is quite similar for all vocational publications. All carry a large proportion of reason-why copy, most of which has a dollar-and-cents

appeal—to make money or to save money. For convenience, we may begin with the business papers.

Copy for Business Papers

The term "Business Papers" as already suggested, is loosely applied to all kinds of technical and trade papers, including those which deal with production processes. Here, however, its application is confined to those which are devoted to the strictly business activities, such as selling, advertising, management, and accounting. Typical examples are *System*, *Nation's Business*, *Sales Management*. The list of publications that appeal to business men as business men, regardless of the trade or industry in which they are engaged, is a comparatively short one, and the problem of writing copy for them presents no serious difficulties. Much of the copy, in fact, is practically the same as that used in any general magazine read by men. Some adaptation of the substance and style may be necessary, but this can readily be made by the copy-writer who is more or less of a business man himself.

Reason-why appeals, of course, are most extensively used in the business magazines. The advertisement should be interesting, but the chief test of its value is its power to convince. The evidence used in it should therefore be chosen on the basis of its value as proof. Records of performance by well-known users are preferable, though these may be reenforced by testimony or by scientific construction evidence. Since the audience is already picked and may be presumed to have an interest in the subject, the inductive order is recommended, especially for competitive products. The following is a typical example:

HOW WESTERN UNION INCREASED EFFICIENCY AND REDUCED BOOKKEEPING COSTS—

In 1917 the Western Union Telegraph Company, because of the tremendously increasing volume of messages to be posted to hundreds of thousands of customers' accounts, decided to install bookkeeping machines. They accordingly made an exhaustive test and survey covering the whole field of mechanical accountancy.

As a result of this survey, they purchased one hundred and sixty Remington Bookkeeping Machines.

This decision in favor of the Remington was made on the following features, all of which are essential to successful mechanical bookkeeping:

Speed	Simplicity of Operation
Ease of Operation	Perfect Adaptability

In January, 1923, the Western Union was in need of additional equipment and the same thorough test and survey was repeated. This second survey proved conclusively that the Remington retained its leadership in practical efficiency, and as a result the Western Union made a purchase of seventy-nine additional Remington Bookkeeping Machines.

This second decision in favor of the Remington was made on the same features as before, with the addition of the four following and most important factors:

Service	Durability and Long Life
Low Cost of Up-keep	Low Bookkeeping Costs

A demonstration of the Remington Bookkeeping Machine convinced the Western Union Telegraph Company and it will convince you. This machine is perfect in its adaptability to each and every need. It will handle your bookkeeping in the way best suited to your individual requirements at lowest unit cost.

If it's bookkeeping, it can be done on the Remington

REMINGTON
Accounting Machine

Pioneering Copy

Pioneering advertisements are somewhat rare in business papers, not only because progress in the direction of labor-saving office appliances has been so rapid since the beginning of this century that the field for new inventions is gradually narrowing, but also because the editorial columns help to relieve the advertiser of the task of introducing new ideas and methods. The readers are on the lookout for these, and it is a part of the editor's task to keep them posted on new ideas and methods that have merit. As in other fields, a competitive article may sometimes develop a new market among business men by pioneering educational work; however, there is little justification for such copy as the following:

DO YOU EVER THINK OF—PAPER?

Paper! From childhood to the final day it is a record of our hopes and dreams. In a hundred different ways it is an indispensable part of our daily business and social life.

Yet how few of us ever pause for even a fleeting moment to give it a thought!

Do you, for instance, ever think of paper? Do you really know what kind of paper you are using for your letter-heads, envelopes, inter and intra office stationery, business forms of all kinds, announcements, folders, etc.?

.

Here the advertiser has wasted a great deal of time, and has not reached his subject yet. Copy for business papers should "get down to brass tacks" immediately.

New business books furnish one of the most favorable opportunities for pioneering copy. While the wide-awake business man is continually looking for new information

that will help him, he is rarely conscious of any dire need for a new book. He must usually be convinced of this need before he will add another volume to his library. Rarely does this require an emotional appeal; more often the appeal is to his intellect. At the beginning the advertisement should crisply and concisely point out how the book will benefit him. A series of questions that he cannot easily answer without the book may be sufficient to make him realize its function in his life. A description of the contents will follow, with some evidence that the author is competent to speak with authority. A free examination offer is generally necessary to clinch the argument and secure action.

Much the same methods may be used for a book that has been on the market for some time. In addition, a list of purchasers or other evidence of its value may have become available, together with the testimony of reviewers and users. Such material helps to convince the new prospect of its value.

Mail-order copy for books, correspondence courses, and the like, is not of uniform resultfulness, even when it follows these general principles. Before the writer can be sure he has the strongest possible copy, he needs to test it by "keying" advertisements—that is, by inserting different addresses, department numbers, or other methods of identification. Two different pieces of copy that seem to have equal merit may differ considerably when subjected to the test. Even the most competent judge of copy cannot always be sure which of the two will be the more productive.

There are a few devices used in such copy which almost never fail to yield satisfactory returns. One of them is the headline beginning "How to—," as for example, "How to Put More Power in Your Letters." A slight

variation of this is the "secret method" as in "The Secret of Successful Selling." These stock phrases, like other advertising methods, tend to become hackneyed in time and lose some of their pristine virtues. It is better, however, to depend on them than to use untried methods that have only the merit of novelty.

Service Copy

Service advertisements of much the same kind as those discussed in a preceding chapter are useful in business magazines, particularly in the advertising and selling field. An advertising agency can give good advice about copy and trade marks, a publication can show how to develop new markets, a paper manufacturer can offer suggestions about the effective make-up of booklets, catalogs, or methods of saving on the postage bill. Any service advertiser can tell a story that points a moral. The service may not be included in the advertisement because it may be too extensive. In this event, the chief duty of the copy may be to introduce an offer of service. The following is a good example:

A SOURCE BOOK FOR ADVERTISERS

Today, houses of responsibility want their advertising to proclaim that responsibility—and to suggest a friendly helpfulness.

Strathmore has issued a "show-how" book—the Strathmore Bank Book. Bruce Rogers suggests a style for the typography; Ernest Roth, for the illustrations; Arthur Hunt, for the medallion. Strathmore puts a fine substantiability into the picture, through the use of Old Stratford Cover and Book paper.

Thus, the book is an example, first, of what elements to choose, and second, of how to put them together. Already

it is being adapted for bank statements, publishers' announcements, school brochures, anniversary booklets, and many more. For the house that is an institution, there is no simpler or surer way to create the printing that pays.

If you do not receive your copy by November 20, please write to the Strathmore Paper Company, Mittineague, Mass.

STRATHMORE

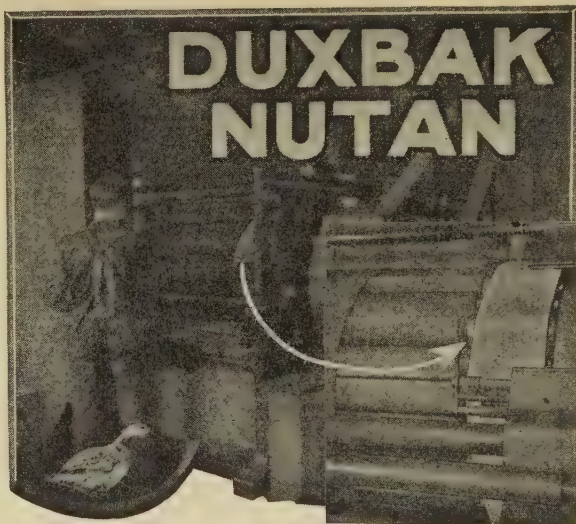
Expressive Papers are part of the picture

The style of good business paper copy resembles closely the style of the modern business letter. It is simple, direct, personal, and conversational, without being too colloquial or flippant. The frozen dignity of the old-fashioned "Beg to advise" letter is, of course, out of the question; almost equally unsuitable is the too jovial familiarity of the "glad-hander." The effectiveness of copy in business papers depends first upon having a meaty message full of real service information to the reader; and second, upon delivering this message with the utmost economy of his time and energy.

Technical Copy

So far as copy requirements are concerned, there is no important distinction to be made between industrial publications (those devoted to the interests of an entire industry, such as iron, automobiles, or textiles) and technical publications (those devoted to the interests of some group of individuals, such as mechanical engineers, or machine shop superintendents). The distinction between the two kinds of publication, for that matter, is quite indefinite.

All these publications go chiefly to men who have had technical training, or have otherwise acquired special



Another Victory for DUXBAK NUTAN

Before the advent of DUXBAK NUTAN mill men had great trouble in getting a belt that would stand the strain of driving the rolls on a napper.

Every woolen mill man knows that the small amount of contact these belts have with the rolls causes a tremendous amount of slippage even though the belts be running very tight. The natural result of this is frictional heat! The same old story was true on the drive shown in the above illustration until DUXBAK NUTAN was installed. Today it is giving day in and day

out service and shows no signs of burning or stretching. This is but one of the many places where DUXBAK NUTAN has proved itself. DUXBAK NUTAN is a strong, close-clinging, super flexible, heat-resistant belt, particularly adapted for napper work belts, stripper belts, main drives, motors, blowers and exhausters. It is proof against steam, heat and water.

Let our Service Engineers help solve your belt problems and tell you more about DUXBAK NUTAN—the belt you can boil without injury to leather or cement.



Chas. F. Schieren Company
ESTABLISHED 1868
Tanners
Belt Manufacturers

Main Office and Factory
23 Ferry Street, New York, N. Y.

Tanneries:
Bristol, Tenn.

Distributing Branches and Dealers in All Leading Cities Throughout the World

TECHNICAL COPY IN THE READER'S LANGUAGE.

technical knowledge in a particular field of industry. The advertisements are mainly of materials, machinery, and equipment used in production. Some of the better technical magazines refuse to accept advertising of ordinary classes of consumption goods because they have no close relationship to the special interests of their readers. Machinery may be advertised that is not actually bought and consumed by the group of readers reached by a publication, but they are likely to be consulted in these important purchases and they must be sold. Most of the selling has to be done on a strictly utilitarian basis.

Some of the advertising in technical publications is of the directory type, giving merely the manufacturer's name and a list of his products, with only a small amount of information about their merits. Such advertising has a certain amount of value, but it is not highly efficient, since it appeals only to those who are in the market for a product and merely wish information about possible sources of supply.

Reason-why Appeals

In copy that attempts to do real selling work, much depends upon the amount and quality of the evidence used to prove the argument. The copy-writer should become familiar with all the manufacturing processes that have a bearing upon the efficiency of the article. He should also secure records of its performance on actual jobs. For technical men, performance evidence is probably most effective, especially when the user is well-known. Testimonials are not so highly regarded, except as they help establish the authenticity of records of performance, or express the opinion of some expert authority. And, of course, the most valuable testimony of this kind is that which is hardest to secure.

The presentation of the argument may be very similar to that used in business papers, as illustrated on page 345. The chief difference is that while simple conversational language is always safe, the use of technical lingo peculiar to the industry is not only permissible but often advisable. It places upon the advertisement the stamp of authority and increases the effect of intimacy.

In technical advertising, the display is usually a secondary matter. Its chief value is to reenforce the message in words and make it more readable. Illustrations should usually be photographs, showing the article in actual use by actual workmen. Graphic charts, diagrams, and blue prints are often helpful in making a point clear to engineers. While all display elements should be selected for their useful functions, an attractive and artistic appearance is desirable in technical papers, as it is everywhere else.

Humanize the Copy

Although the technical man makes his decisions as a result of careful deliberation, it must not be forgotten that he is a human being. Other things being equal, an advertisement that is interesting is more effective than one that is dry and dull. It is rarely safe to run the risk of destroying confidence by the injection of humor or melodrama, but sometimes the story can be told in a dramatic way without the appearance of insincerity. This method is admirably used in the advertisement on page 353.

There is often an additional reason for using dramatic copy. It may happen that the adoption of a new kind of equipment cannot be secured without the O. K. of several different executives, some of whom cannot easily be reached by the personal salesman. An advertisement



The "P.A." Was From Missouri — But Kelly Convinced Him!

"I'll show you why I always requisition U. S. Relio Splicing Tape!" said Kelly, Chief Electrician at Mine Three, to the Purchasing Agent.

He picked up a round stick and took a dozen turns of tape on it, as though he were splicing a cable joint. He then had the P. A. cut the winding from top to bottom with his knife.

"Now try to pull those plies apart!" said Kelly with a grin.

It couldn't be done! A few seconds had been enough to "freeze" that tape winding into one solid piece—a solid, waterproof joint, without heating! Make the test yourself!

Mine electricians know that a "Relio" splice is there to stay. There's a "U. S." brand of tape for every mine need—whether it be friction, armature or splicing. Look for the "U. S." Trade-mark on every box of tape that you buy!



United States Rubber Company

1790 Broadway, New York City

Branches in Every Industrial Center, including:

Pittsburgh
Kansas City
St. Louis

Birmingham
Columbus
Baltimore
New York

Philadelphia
Chicago
Cincinnati



Get Preferred Attention—Mention Coal Age in Writing Advertisers

TECHNICAL COPY USING DIALOG.

picturing a conference of such executives with dialog copy may effectively present the viewpoint of each and show how the proposed equipment meets the requirements of all. For the president it means a better record of earnings; for the shop superintendent, freedom from breakdowns and repairs; for the purchasing agent, a saving of money for supplies, and so on.

This method was effectively used by a manufacturer of patent dust protectors for the wheels of railway cars, some years ago. His was the task of introducing a new kind of equipment, for up to that time most railway shops had made their own dust protectors at a cost of only a few cents each. The barrier of an initial cost many times greater kept the new and superior article from getting a foothold. The series of dramatized advertisements in *Railway Age* sold the idea to all the various officials whose endorsements were necessary.

Pioneering Copy

This campaign also illustrated another important point in technical copy. At the very time when strong, convincing copy is most necessary—that is, in the early days of a company's history—evidence is most likely to be scarce. The strongest kind of proof, performance in the hands of well-known users, may not be available at all. Then it is that the copy-writer's powers are put to the severest test. Without the prestige of a well-known name to help him, he must be able to get the reader's attention and hold his interest while he delivers a clear and convincing message. Some of the most creditable performances in copy-writing have been in the campaigns in technical publications that first brought some obscure manufacturer into the limelight. (See page 355.)

The methods employed have included nearly all the

INCREASE THE EFFICIENCY OF YOUR PLANT BY
PAINTING THE INTERIOR WITH

RICE'S MILL WHITE

It Reflects the Light



And will not chip off on to machinery.

IT IS FLAMEPROOF.

Produces an Enamel finish. Does not turn yellow like Lead and Oil, and covers better.

THE FOLLOWING ARE A FEW OF THE USERS—WRITE THEM.

Dwight Mfg. Co., Chicopee, Mass.; Fall River Iron Works Co., Fall River, Mass.; The Jackson Co., Nashua, N. H.; The Pemberton Co., Lawrence, Mass.; Boston Duck Co., Bondsville, Mass.; Methuen Co., Methuen, Mass.; Smith and Dove Mfg. Co., Andover, Mass.; Lawrence Mfg. Co., Lowell, Mass.; Utica Steam and Mohawk Valley Cotton Mills, Utica, N. Y.; Standard Spinning Co., Oswego, N. Y.; Globe Woolen Mills, Utica, N. Y.; Wampanoag Mfg. Co., Fall River, Mass.; Brighton Mills, Passaic, N. J.; Louise Yarn Mills, Charlotte, N. C.; Saxon Mills, Spartanburg, S. C.; Woodruff Mills, Woodruff, S. C.; Loray Mills, Gastonia, N. C.; Beaumont Mfg. Co., Spartanburg, S. C.; Cabot Mfg. Co., Brunswick, Me.; D. Goff & Sons, Pawtucket, R. I.; French River Textile Co., Mechanicsville, Conn.; Nonquitt Spinning Co., New Bedford, Mass.; Graniteville Mfg. Co., Graniteville, S. C.; Lancaster Mills, Clinton, Mass.

Send for circular, sample board, price, etc., to the manufacturers,

U. S. GUTTA PERCHA PAINT CO.,

PROVIDENCE, R. I.

or to Charlotte Supply Co., Charlotte, N. C.

E. S. Tennent, Spartanburg, S. C.

Standard Mill Supply Co., Providence, R. I.

Thomas I. Hunter, 656 Third Ave., New York City

C. B. Coburn Co., Lowell, Mass.

Moses Wadleigh, Manchester, N. H.

AN EARLY ADVERTISEMENT OF AN ADVERTISER WHO NOW USES
GENERAL MAGAZINES AS WELL AS BUSINESS PAPERS. (SEE PAGE 81.)

forms that have been discussed in the preceding chapters. Pioneering work often requires some emotional appeal, even to the hard-headed technical men, most commonly by stimulating the instinct for economy. Particularly is this the case when the reader has been getting along well enough, as he thinks, with a certain type of equipment. Before a sale can be made, before he will even consider the new article, he must be brought to realize that the old way is a possible source of loss. This type of appeal, in a dignified and restrained form, is shown in the following example from *Railway Age*:

One excess fare penalty avoided by
Grip Nuts would pay your annual bolt
and nut bill for that train.

HOW MUCH

ARE PENALTIES COSTING YOU?

The best locomotives, finest cars and most reliable men are chosen for excess fare trains.

Yet the most elaborate preparations may go for naught if the security of these important trains is left to the uncertainty of a nut that might loosen or drop off.

Safeguard their operation by putting Grip Nuts on every important bolt.

Grip Nuts will not loosen or move on the bolt. Their three slightly distorted top threads prevent that. Once on, the Grip Nut cannot be moved, except with a wrench. When off, it may be reapplied many times.

One excess fare penalty avoided by Grip Nuts would pay your annual bolt and nut bill for that train.

GRIP NUT COMPANY

Chicago, Illinois

If you don't know how the
Grip Nut locks itself, write and ask
us for the Grip Nut story.

Another appeal of the same sort pictures a check, with the headline "Pay to the order of Pipe Corrosion." Another, more positive, says: "Your signals must flash '*Safe against Rust.*'" This also has the advantage of tying-up closely, in language as well as idea, with the interests of the railroad man.

To write the most effective type of technical copy, it is necessary not only to be saturated with the subject but to have an intimate acquaintance with the audience. The writer must hit the reader "where he lives." Concrete references to the difficulties he meets in his everyday working experience tend to interest him in the advertiser's story as well as convince him.

The erroneous opinion that long copy is never read by the technical man would not be so widespread if more copy were interesting. Aside from humanness, which always increases interest, genuine service information is usually welcomed. Some large manufacturers, whose line is extensive and well-known, have found it effective to insert service copy of institutional character in the technical magazines. (See page 358.)

To give a complete discussion of all the good methods of writing technical copy is impossible. Fortunately it is unnecessary. The principles of writing magazine copy apply to business and industrial publications; the chief difference is the necessity of closer adaptation of style and substance to the selected audience. More than in any other media, copy here resembles the sales letter in its use of the ideas and tone that might be used in talking to the group of people addressed.

Trade Papers

The theoretical function of a trade paper is to serve dealers rather than consumers. In some fields this is

LANGLEY'S FIRST



MODEL IN FLIGHT

"The way of an Eagle in the air"

CENTURY after century men broke their necks trying to fly. They had not troubled to discover what Solomon called "the way of an eagle in the air."

In 1891 came Samuel Pierpont Langley, secretary of the Smithsonian Institution. He wanted facts. His first step was to whirl flat surfaces in the air, to measure the air pressures required to sustain these surfaces in motion and to study the swirls and currents of the air itself. Finally, in 1896, he built a small steam-driven model which flew three-quarters of a mile.

With a Congressional appropriation of \$50,000 Langley built a large man-carrying machine. Because it was improperly launched, it dropped into the Potomac River. Years later, Glenn Curtiss flew it at Hammondsport, New York.

Congress regarded Langley's attempt not as a scientific experiment but as a sad fiasco and

refused to encourage him further. He died a disappointed man.

Langley's scientific study which ultimately gave us the airplane seemed unimportant in 1896. Whole newspaper pages were given up to the sixteen-to-one ratio of silver to gold.

"Sixteen-to-one" is dead politically. Thousands of airplanes cleave the air—airplanes built with the knowledge that Langley acquired.

In this work the Laboratories of the General Electric Company played their part. They aided in developing the "supercharger," whereby an engine may be supplied with the air that it needs for combustion at altitudes of four miles and more. Getting the facts first, the Langley method, made the achievement possible.

What is expedient or important today may be forgotten tomorrow. The spirit of scientific research and its achievements endure.

General Electric
General Office Company Schenectady, N.Y.

95-636D

INSTITUTIONAL ADVERTISING IN THE BUSINESS PRESS.

also its practical purpose, and only this. In other fields the interests of dealer and consumer are interwoven, and the publication serves both classes. Thus, the *Iron Age* and the *Iron Trade Review* appeal to all kinds of people interested in iron and steel and allied products, whether they are interested as large consumers (for production purposes) or as jobbers, sellers, agents, etc. For convenience, however, it may be assumed that trade paper copy is intended for those who are interested in products for resale.

This does not mean that no attempt should be made to sell the dealer on the intrinsic merits of goods. The majority of dealers genuinely wish to give their customers full value for their money—and obviously it is to their interest to do so. But every experienced dealer knows that merit alone is not enough; goods must also have a high degree of saleability. He is not buying merchandise merely, but the profits to be made out of the merchandise. Hence, the majority of good trade paper advertisements show him the profits to be made, usually by directly or indirectly proving their saleability.

High profit per unit is sometimes indicated, chiefly by some form of price appeal. But the majority of those who advertise in trade papers or elsewhere are not among those who depend on bargain prices to sell their goods. The quality manufacturer is at too great a disadvantage as compared with the shoddy manufacturer when it comes down to a simple price comparison. His greater opportunity is to show that his line has rapid turnover.

Saleability Appeals

There are almost innumerable ways of proving that an article has rapid turnover (as compared with another

possible line or competing brand), but the following are perhaps the most important:

1. Intrinsic merit and selling-points
2. Prestige of the name
3. Consumer advertising
4. Sales helps and displays
5. Selling plan

Any two or more of these may be combined in one advertisement, although concentration has its value here as elsewhere. It is well not only to show that the article *ought* to sell, but also to prove that it *does* sell; in other words, to back up the claims by performance evidence.

Trade papers build and keep their circulation by helping their readers conduct their stores more efficiently and profitably. They give information and advice on many subjects, but above all, they teach the merchant how to sell. The advertiser performs a like service, in a more limited way, when he shows the merchant how to sell his goods. In style goods, particularly for women, this is a favorite form of trade paper copy. The manufacturer, by illustrations and descriptions, draws attention to the distinctive selling-points of his merchandise, in order that the dealer in turn may be able to demonstrate them to the doubtful shopper and thus win her favorable decision.

This method of appeal is sometimes transferred to general magazines. Copy that is open to question from the standpoint of unity, so far as consumers are concerned, is sometimes defended on the grounds of its dealer effects. The majority of experts, however, agree that consumer advertising ought to work upon the dealer *through* the consumer, rather than give what is primarily a dealer appeal.

In presenting the prestige argument, the amount of actual copy is relatively small. A manufacturer who found it necessary to argue that this name is well-known by the public would be immediately suspected of misrepresentation. Nevertheless, he may show how the dealer may capitalize his prestige. The following piece of copy illustrates:

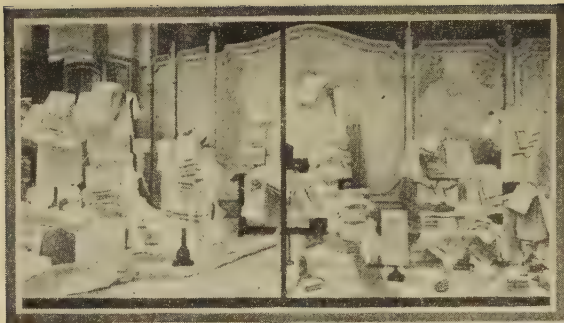
The Dealer who sells Gage Hats is assured of three profits:

- (1) The direct profit from the sale.
- (2) The indirect profit from the added prestige incidental to handling a line so largely advertised and so favorably known.
- (3) The future profit from customers who, having had entire satisfaction in the style and wearing qualities of their Gage Hats, are pleased to continue their patronage and influence others.

G A G E
Brothers & Co.

Many trade paper advertisements contain reproductions of the consumer advertisements, with a few lines of copy to tell in what publications it appears and how many people it reaches. Very similar are the advertisements that feature window and store displays, or other selling helps that enable the retailer to move the goods from his shelves.

A unique selling plan that tends to insure rapid turnover may be explained in dealer advertising. Here, more than elsewhere, the practicability of the plan must be proved by evidence that it really has worked. The advertisement on page 362 is a fine example of this kind.



Window Display at Bullock's, Los Angeles

***This "Dozen"
and "Half-dozen"***

IDEA

sold 51,400

CANNON TOWELS



Department Display at Bullock's, Los Angeles

The first day's sales alone at Bullock's, Los Angeles, were \$10,500. It certainly proved that you can sell a woman more than one towel at a time.

The towels were tied in bundles of dozens and half-dozens—and priced by the dozen and half-dozen.

Then they were pushed. The window pictured above tells its own story. It is one of the several that were dressed exclusively with towels.

The inside store display is splendid proof of the value of great stacks of soft white towels. To a woman, there is something irresistible in such a display. She can't think in terms of single towels. Her mind just naturally thinks in terms of many. And she buys many!

There were all kinds and styles and sizes. The complete Cannon line contains over 250 numbers. Huck towels. Turkish towels. Bath-mats. Face-cloths. Towel sets. Numbers to appeal to every desire and purse.

Have you seen the new high-grade numbers which have been added to the Cannon line? If your jobber cannot show them to you, write us.

CANNON MILLS, Inc.

55 Worth Street

New York City



Be certain you secure genuine Cannon Towels. Look for this trademark label (in blue) on the wrapper of every package.

CANNON TOWELS

TRADE PAPER COPY.

Dealers in most lines of merchandise do not average quite so high in education or intelligence as do the readers of industrial and technical publications. Many of them do a large part of their buying on a more emotional basis. The personality of the salesman who calls is an important factor in their decision. Because of this, a good deal of trade paper copy tries to be clever, affable, friendly, or amusing. It may have a kernel of wisdom inside the chaff, but its main object is to build good-will by being entertaining. Such copy is usually signed, either by the manufacturer or by some other person who has a following among the trade. Another good method is to use a monolog by some created trade character like Battery Bill, or Happy Van, the Gilmer Man.

Example:

Happy Van, the Gilmer Man,
Tells how to be lucky

*"There's More Luck in Horse Sense
Than in Horse Shoes"—*

As I said to the fellow that broke his fan belt ten miles from town. "And as a jinx chaser, one spare fan belt fades the left hind foot of a rabbit raised in a patch of four leaf clovers.

"If a fellow didn't carry a spare tire, you'd think he only wore a head to keep him from falling through his collar. But what about the lad that don't pack a spare fan belt?

"You don't need a spare fan belt often, but needing it once is twice too often when it's a long walk between garages.

"So just for luck paste this in your Stetson:

"Carry A Spare"

Farm Papers

Farm papers are not so strictly vocational as the groups of papers which have just been discussed. Even those which deal with a specific branch of farming, like dairying or fruit raising, usually contain some other kinds of editorial material. Most of them cater to the interests of the whole family and contain entertaining as well as instructive material. They reach many families that do not read regularly any other kind of periodical; therefore they contain advertising of consumption goods as well as production goods.

A great change has taken place in the farm market in recent years, as is evidenced by the classes of consumption goods that are now advertised in farm papers. Full pages are devoted to face powders and other cosmetics, apparently with good results. Such a condition would have been impossible a few years ago, not only because these methods of enhancing feminine beauty were still counted among the vices of the wicked city, but also because the man of the house who held the purse strings would not have countenanced an expenditure of money on such useless fripperies.

This simple example is only one of many indications that the farm market has been undergoing a great change and is still developing in new directions. It is only one indication also of the change that is taking place in farm paper copy. The automobile has brought the city and the country very near together, and there is no longer a sharp line of demarcation between city folks and country folks. As one farm publisher expressed it, the farmer now lives on an extension of Main Street. He can buy goods at the store more frequently, and his living standards have approximated those of the towns he visits.

Moreover, he can be reached by personal salesmen more easily.

The Traditional Farm Appeals

In spite of these great changes, many of the traditional characteristics of the farmer as buyer still persist and still affect the copy problem. The farmer is still economical, although penny-pinching is no longer a matter of grim necessity. He still deliberates carefully before making a purchase, and utility considerations weigh most heavily in his choice. He still buys many things by mail and hence demands full information about these and also about competing articles that he buys in person at a store.

On the other hand, the farmer is no longer a simple-minded ignoramus, if indeed he ever was one. He does not like to be talked down to, as if he had a different mentality and a different language from city people. In the eyes of the copy-writer, he should be regarded as an unusually careful business man, and the copy intended to sell him farm equipment should be written in much the same way as copy to sell machinery to technical men or office appliances to business men.

There is a difference, of course, in the fact that it is often necessary to do practically all the work of selling by words on paper. Mail-order advertisements to farmers are long, reason-why arguments crowded with facts of every kind, detailed descriptions of construction, records of performance, and testimonials. A guarantee is practically a necessity. In addition to the manufacturer's guarantee, the farm paper publishers usually have their own—in fact, they were the first to adopt the policy of guaranteeing "satisfaction or money back" for all goods advertised in their columns.

Manufacturers who have dealers or agents in the

farmer's own vicinity to close a sale and make deliveries need not do quite so much selling work with their advertisements. As a rule, they use the same kind of copy, but not so much of it. They may confine each advertisement to a single kind of evidence, and build up their case bit by bit.

Style of Copy and Display

Display has generally been considered of minor importance in farm paper advertising. The crudeness of much of it is not due entirely to the cheap news stock on which it is printed, but is partly explainable on the ground that it seems to make little difference in the results. Many ugly eye-killing advertisements have produced an astonishing volume of business. Copy is undoubtedly of paramount importance in farm paper advertising, and the chief function of the display is to make it more readable and emphatic. There is no reason, however, for believing that an appearance that is pleasing esthetically is a handicap. The present tendency is toward display that is simple but artistic.

The style of farm paper copy need not differ greatly from that of newspaper copy. It should, of course, be simple and clear, with no long sentences or pretentious words. It may have some expressions peculiar to the farmer's vocabulary, and allusions to familiar scenes and actions in his life. Unless they can be used naturally, however, they should not be used at all. In any case, the farm atmosphere should not be overdone. Words like "folks," "chores," "sun-up," and the like, are well enough, but anything that savors of the "B'Gosh" language of the stage and the humorous anecdote will defeat the advertiser's purpose.

An intimate personal style, usually with the first person

viewpoint, has always been a favorite in farm paper advertising. Very likely this was because the farmer had few opportunities for face-to-face contact with the seller, and therefore found it reassuring to see a picture of his honest, rugged countenance and to listen to his vigorous personal statements about the article.

Here is the beginning of a farm paper advertisement that illustrates this style:

*Men—Let Me Tell
You About This New
Improved Power Saw*

Here, folks is my new model *Ottawa Log Saw*—my greatest achievement in over 20 years' experience in building machines to make farm work easier! It's a labor-saver and money-maker that every farmer with wood or timber to cut needs right now! Does the work of 10 good hired men. Never grumbles or quits. Easy to own! I sell it direct from my Factory—at a Low Factory Price!

In recent years there has been less and less of this sort of "big I" advertising, but it is still good policy to put personality and human qualities into the copy. This is most commonly done by testimonials actually written by farmers, which express the farmer's viewpoint in the farmer's own language.

The principles that apply to advertising of farm machinery and supplies apply also to advertising of household equipment. Although this may be intended to serve the farmer's wife, its purchase usually depends partly upon the man. In this respect conditions on the farm are almost the opposite of those in the city, where it is the woman who does most of the buying and who influences the decision in a large share of the remainder. Copy for washing machines, ironers, and other household appliances should appeal to the woman, of course, but it



Kodak on the Farm

Story-telling pictures—such as Grandpa cracking butternuts—are the sort you'll always hold precious. That's sentiment. *Selling* pictures of your cattle, horses, sheep, or hogs; *recording* pictures of the comparative growth of crops from year-to-year—are the kind you want for practical use on the farm. And that's business.

Kodak gives you pictures the easiest way—as your dealer can show you—and by means of the autographic attachment, each negative is complete even to date and title. You'll be quick to put to purpose this exclusively Eastman feature.

Autographic Kodaks \$6.50 up

Eastman Kodak Company, Rochester, N.Y.

also should have some arguments that are directed to the man. While sentimental and emotional appeals are not without their value, stress should always be laid upon the economic benefits to the farmer himself and the family as a whole.

Copy for Consumption Goods

Copy for consumption goods in farm papers need not be quite so rigidly utilitarian as copy for production goods. Many of these consumption articles, however, like automobiles, rubber boots, and even alarm clocks, may be regarded as equipment for the operation of the farm. Even in advertising articles that are commonly thought of as comforts and luxuries, the copy often emphasizes utility and economy features. Thus a radio advertisement begins, "Did radio ever save you any money?" and goes on to give a farmer's affirmative answer. The following copy also illustrates the dollar appeal:

EVERY BUMP COSTS YOU MONEY

The keen, business-headed farmers of America have made the Hassler shock absorber the world's leading automobile accessory.

Because they know, from their check stubs, that Hasslers DO save them money on their Fords.

And their wives and daughters have come to appreciate the superior COMFORT of riding on Hassler shock absorbers.

Incidentally, passenger comfort means that you're saving money on gasoline, tires, and upkeep.

There is the proper type Hassler for every Ford model
and there is a Hassler dealer in
your nearest town

ROBERT H. HASSLER, INC.
Indianapolis, Ind.

Comforts and luxuries, however, sometimes use about the same kind of copy in farm papers that they have found effective in general magazines. Some little adaptation is often necessary, though it may be only the adaptation of pictures and display. An automobile, obviously, should not have a background of Fifth Avenue or the Metropolitan Opera House; a country road, or a modern barn with silo would give a more suitable atmosphere. A rug should not be pictured on the floor of a tiny apartment house kitchen, but rather in the more generous farm kitchen. In the copy, likewise, some little touches of farm atmosphere may be introduced, but they should never be exaggerated. The Kodak advertisement on page 368 illustrates about the right tone.

CHAPTER XVIII

THE FEMININE SLANT

Women's Influence in Advertising

A large proportion of advertising is directed mainly at women. Women buy most of the supplies used in the household. They buy many articles used entirely by men. They influence the buying of many others. Excluding technical products, few things are advertised in general magazines without some attempt to appeal to the feminine mind. Even smoking tobacco and other traditionally masculine properties are advertised to women at the Christmas season—to be used as gifts, of course! Nearly all general copy, therefore, should be so written that it will impress women favorably.

Copy for women's articles inserted in women's magazines is almost exclusively for women. Some advertisers believe that such copy can be written successfully only by women. Agencies commonly employ some women copy-writers to contribute what is termed the "feminine slant." It may be true that only women fully understand women. On the other hand, a noted English novelist claims to understand them better than they understand themselves and has cataloged them into some sixty-odd chief varieties. Psychologists, also, have published some general conclusions regarding their mental processes as a result of researches they have conducted which show the different reactions of the sexes to various forms of

stimulus. Among other things, they conclude that women are more suggestible than men; that they are more strongly influenced by colors; and that they are more decided and also more nearly unanimous in their dislikes.

It is not our purpose to enter into any detailed discussion of the feminine mind—still less to argue about its superiority or inferiority to the masculine. The equal-suffrage war is over. And it does not particularly matter to the copy-writer whether a woman is more or less logical than a man. If he wants a safe generalization, he may adopt as his motto that all generalizations about women are unsafe.

There are some generalizations about copy for women's magazines, however, that may safely be made. These are based, for the most part, upon the experience of successful advertisers. This experience, of course, does not indicate the attitude of any particular woman, but it does reveal the characteristics that help to make a favorable impression upon the majority of the readers of women's publications. Obviously they are the same people who want the reading matter the editors furnish.

Chief Interests of Women

Women's publications differ in the proportion of space they give to various types of material, but the main ingredients are the same in practically all. These ingredients are styles, household economics, children, home decoration, and fiction—usually fiction that contains the love element and that has a "happy ending." It may therefore be presumed that at least two of the original three elements that traditionally comprised "women's sphere"—"cooking, children, and church"—still survive, and that to them has been added a fourth C—clothes.

It is only natural that in a large percentage of advertise-

ments to women the appeal is directed toward one of those interests or closely allied interests. In the general women's magazines, a large proportion of the advertisements give information about ways to make the family menu more appetizing or more nourishing. Another large group help her to make the home more attractive and comfortable. A third group help her to economize in her time and energy or in her cash expenditures. Another group show her how to increase or maintain the good appearance and health of herself and of her children. If all the advertisements that are classified in these groups were removed from the average issue of a women's magazine, little would remain, except gift advertising at certain seasons.

Recipe Copy

The most notable tendency in women's advertising of recent years has been the increasing use of copy that gives real service. This is best exemplified by the great volume of "recipe copy." *Recipe copy*, as its name implies, was originally used for foods and food ingredients, such as baking powder, raisins, oranges, prunes, prepared cocoanut, macaroons, and the like. In the old days, such articles were commonly advertised by competitive copy which told how good and pure the particular brand was, and how much superior to competitors. Nowadays, the advertiser shows how to make some delicious and nourishing food with it. The Sunkist advertisement on page 374 is a typical example.

The recipe method has several important advantages:

1. It harmonizes with the interests that prompt a reading of the editorial contents and therefore is likely to receive attention.

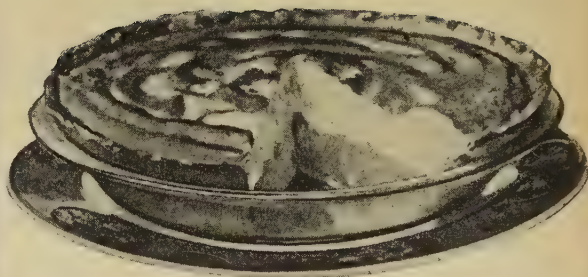
Tempting Flavor and Fresh Vitamines

Lemonade is, universally, the aristocrat of soft drinks which are served at home. Most pleasing and healthful, it is in good taste everywhere. Fresh, vitalizing vitamins and appetizing salts and acids make it valuable with meals.



Drink Hot for Colds

Drink it hot to stave off colds—a preventive that millions use. Send Post Card to address in coupon for free book, "New-Day Drinks," by Alice Bradley. Learn many new ways to make luscious drinks for luncheons, teas, et cetera.



It Wins The Men's Vote —Try and See

Pie, as you know, is "a failing" of the men—"their idea of real food."

We wanted to suggest a pie that would win their enthusiastic favor for all time to come, so we asked Miss Alice Bradley, Principal of Miss Farmer's School of Cookery, Boston, to make up the recipe.

That recipe is printed on this page. Men by the hundred thousand have tried this pie and voted it the greatest ever offered at any table anywhere.

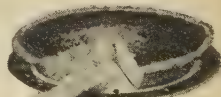
It has the real *lemon flavor*; the meringue is like light snow.

Don't make it unless you want to serve it often. For as soon as men folks taste it they'll insist on scheduling it for a certain day each week.

Sunkist Lemon Pie

1 1/4 cups sugar, 1/2 cup flour, 1/4 teaspoon salt, 1 cup boiling water, grated rind of 1 lemon, 3 egg yolks, 1 tablespoon butter, 4 1/2 tablespoons lemon juice.

Mix sugar, flour and salt, add boiling water stirring constantly. Allow to come to boiling point directly over the heat, then cook over boiling water in double boiler 15 minutes. Add butter, egg yolks, lemon juice and stir and mix thoroughly. Pour into a baked pie crust. Make a meringue by beating 1 egg white until stiff and adding 1 cup of sifted powdered sugar and 1 teaspoon of lemon juice. Beat until smooth and glossy and spread over top of pie. Bake in a moderate oven 8 min. until top is brown and serve cold.



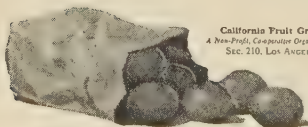
"Challenge" Lemon Pie

Here's another lemon pie, which is surely delicious, but not easy for an inexperienced cook to make. It challenges your ability so we call it "Challenge" Pie.

Beat yolks of 3 eggs very light. To this add juice of one lemon and rind of 2 lemons, 3 tablespoons hot water, 1/2 cup sugar and a large pinch of salt. Cook in double boiler until thick. Have whites of eggs stiffly beaten, add 1/2 cup of sugar to them and fold into cooked mixture. Fill pie shell that has been previously baked, place in oven and brown.

California Sunkist Lemons

Uniformly Good



California Fruit Growers Exchange
A Non-Profit, Cooperative Organization of 10,500 Growers
Sec. 210, Los Angeles, California

Buy them
by the Dozen

Mail This

Send this to the person and we will send you a set of 10 beautiful, illustrated booklets on lemon. Each booklet contains 10 recipes, 10 lemonade and lemon in the cream with 10 ways to use lemon in the kitchen. Send for the booklets.

For \$1.00 we will send you a set of 10 beautiful, illustrated booklets on lemon. Send for the booklets.

Check the offer you want to receive and forward with change in cents. Offer is good in these states: Alaska, Arizona, California, and Nevada.

☐ 10 Sunkist Recipe Booklets ☐ Complete Book and Plate-This

Address: California Fruit Growers Exchange
Sec. 210, Los Angeles, California

Name: _____

Street: _____

City: _____

RECIPE COPY.

2. It gives service and thus indicates that the manufacturer has the consumers' interests at heart.
3. It shows that he is an authority in his particular field and hence suggests that his product is made as it should be.
4. It is a permanent advertisement. Many women clip out advertising recipes and put them in their cook books, or if they have the more modern filing system, paste them up on cards. The California Fruit Growers, who were pioneer users of this form of copy, feature in many of their advertisements a card file with blank cards and indexes as well as cards containing their own recipes. This they offer at a price so low that it obviously represents a real service to the consumer.
5. It tends to avoid substitution because a woman who sees a certain brand of ingredient named in a recipe will prefer to be on the safe side by using this brand rather than some competing brand which may not be of precisely the same strength and hence may not give equally satisfactory results.
6. It is dynamic because it is written in the form of a command. At the same time this command is not of a nature that arouses antagonism. A woman might resist the command "Get a can of Dromedary cocoanut and make a delicious cake with it," but she would hardly be antagonized by the command "Make a thick paste of cocoa and water; spread it on tea wafers; then dip the wafers in a bowl of Dromedary cocoanut."

The recipes do not necessarily constitute the whole of the copy. They may be accompanied by competitive copy, pointing out the merits of the brand, or by various other kinds of material. The individuality of the woman reader may be catered to by asking her to send in recipes of her own, usually with a prize offered as an added incentive. Association methods may be employed, as in the advertisement on page 377.

Other Forms of Service Copy

Recipe copy is by no means confined to foods and food ingredients. The advertiser of yarn gives directions for knitting a sweater or muffler. The silverware manufacturer explains how to set the table for a formal dinner. The manufacturer of soap flakes tells how to wash fine laundry or how to wash dishes without roughening the hands. The manufacturer of rugs, curtains, or draperies gives helpful advice about decorating a room or window. In some instances, these bits of service information are expressed in the same direct command form that is used for the recipe. Recipe copy has even been adopted by manufacturers of beautifiers.

Example:

Directions: Dip the end of the Cutex orange stick wrapped with cotton in the bottle of Cutex Cuticle Remover. Then work gently around the base of each nail, rubbing any particles of dry cuticle that cling to the nail. Rinse the fingers in clear water and wipe them with a soft towel. All the surplus cuticle wipes away. How fresh and even the nail rim is. White, smooth and free from the nail as it ought to be.

To bleach the nail tips work the Cutex stick still wet beneath each nail tip. Instantly they are stainless and transparent, with that lovely fragile look.



"In days of old, when Knights were bold,
And Barons held their sway—"

NUN'S CAKE was the favorite of all

NUN'S CAKE was the first real cake ever made and the delicious variety of cakes you enjoy today have all been evolved from it. First made in the old convents, under the personal direction of the Abbess, its fame spread far and wide and its recipe was handed down, by word of mouth, through all the ages. Now you can have it. The experts of the Royal Baking Powder Company have put the recipe of

Nun's Cake

into the measures of today so that this generation may enjoy one of the luxuries of the past. What could be a more appropriate ingredient for the first of all cakes than the foremost of all baking powders, Royal?

The fame of Royal has spread throughout the world too. The purity of its ingredients, its wholesomeness, are recognized everywhere. As you know, Royal is made from Cream of Tartar, derived from luscious, ripe grapes. To achieve the fine texture, delicious flavor and great charm of Nun's Cake, it must be made with Royal Baking Powder.

NUN'S CAKE

1 cup butter or butter substitute	1½ teaspoons Royal Baking Powder
1½ cups powdered sugar	¼ teaspoon salt
Yolks 5 eggs	3 teaspoons caraway seeds
Whites 3 eggs	2 teaspoons rose water
¾ cup milk	¼ teaspoon cream of tartar
3 cups bread or pastry flour	

Beat butter until soft and creamy, add sugar and yolks of eggs, beating well. Set in unbeaten whites of eggs and beat one minute. Sift flour with Royal Baking Powder and salt, adding alternately with milk. Sprinkle in the caraway seeds, beat well and add flavoring. Pour into well greased cake tin and bake 1 hour and 10 minutes in moderate oven (325° F.).

The above recipe makes a round loaf about 7½ inches in diameter and 3½ inches high. Bread flour makes a slightly larger cake than pastry flour.



Royal Contains No Alum
Leaves No Bitter Taste

RECIPE COPY WITH ASSOCIATION.

There are other kinds of copy giving service information that are only a shade less effective than recipe copy. A meat packer shows a large chart with the beef carcass divided up into the different cuts, accompanied by suggestions for their use. A soap manufacturer explains how silk stockings should be cared for, including advice about folding them, handling them, and putting them on, as well as suggestions for washing them. So far as the housewife is concerned, it is doubtful whether there is any kind of advertising that is more certain to meet with her approval than is copy that contains the same sort of information and advice she demands of the reading pages of her woman's magazine.

Follow-the-leader Advertising

Testimonials have a real function in advertising to women. Some of those by authorities on food, home decoration, and home economics are of intrinsic value as evidence. When Dr. Harvey Wiley or Mrs. Ida Bailey Allen has placed the seal of approval upon a manufacturer's statement, it is more likely to carry conviction. Testimonials from women prominent in social or theatrical circles are not so valuable as proof but may be used because of their associations. Most of the forms of association copy described in a previous chapter are used extensively in advertising to women, but those which depend upon the prestige of some well-known woman are favored more than any other kind. They appeal subtly to the normal follow-the-leader instinct which prompts a woman—no matter how much she prides herself upon her independence—to do the thing that is in style.

The series of advertisements showing "The Vogue of Community Plate" was a notably successful example of this association method. Actual testimonials were not

The Vogue of Community Plate



THE BARONESS de MEYER is the daughter of the Duke of Caracciolo of Naples, and the god-daughter of the late King Edward VII. Her dining room is furnished with the Patrician Design in Community Plate.

A FEW DISTINGUISHED PATRONS of COMMUNITY PLATE

(By Permission)

Princess Margrethe
of Denmark

Marchioness of Dufferin

Mrs. Robert Jordan

Mrs. Oliver Harriman

Baroness Huard

Princess Troubetzkoy

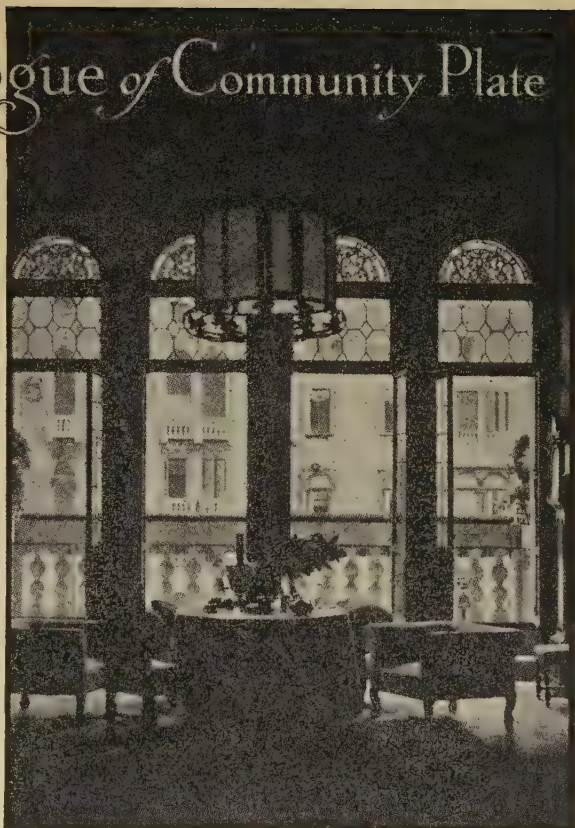
Duchess of Rutland

Countess Cadogan

Lady Sarah Wilson

Mrs. Alexander Morteñ

Mrs. Honoré Palmer



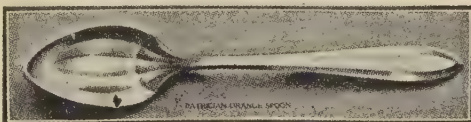
opened by Permission

BREAKFAST ROOM of the BARONESS de MEYER
in her Venetian Palace, the Palazzo Balbi-Valier

When it comes to silverware, even the staunchest American is an aristocrat at heart. Surely no one could resist the charm and distinction of the Patrician design in Community Plate. A chest containing a complete outfit for the table can be bought at prices ranging from \$50.00 to \$300.00. Or in individual sets; for instance, teaspoons \$3.75 set of six.

At your service for 50 years

ONEIDA COMMUNITY, LTD., ONEIDA, N. Y.



ASSOCIATION COPY THAT APPEALS TO WOMEN.

used; they were unnecessary. The dining room of some "distinguished patron" of Community plate is enough to show that it has the seal of approval of society leaders. However, the reader is not asked to follow their example blindly. She is told that the woman in question chooses the Adam pattern or the Patrician pattern for her dining room, and thus learns that there are several patterns for her choice, each of which has been favored by some one of discriminating taste. In other words, she can be in style, and still exercise her independent judgment.

Association copy of other kinds is extremely effective in women's magazines, particularly the higher-priced ones like *Vogue*, and *Harper's Bazaar*. The association may be with such centers of fashion as Paris, Palm Beach, and Newport, or with gathering places of the elect like the Metropolitan Opera House, the Ritz, or Claridge's. The association may be with royalty as in Houbigant's perfume. It may be with symbols, like the peacock, or with rare *objets d'art*, or with types of attractive persons and homes. These may be pictorial or in the copy. The following is an admirable use of association:

Not all dainty things perish soon

A rose-petal is hardly lighter and lovelier than Kayser Italian Silk—yet the one withers in a morning, and the other wears for years.

Dainty underthings fashioned of Kayser Italian Silk have a flower-like color and softness and yet have almost unbelievable strength.

Appeals to Women's Individuality

Although the average woman is influenced by the example of others to a greater degree than she usually will admit, she likes to feel that she is exercising her own independent judgment. An argument based entirely upon

the evidence of what an article has done for others will rarely make the right impression upon her. Some years ago an American perfume manufacturer found that his most serious handicap was the prestige which foreign perfumes—particularly French—have in the eyes of women. (Here, incidentally, is another illustration of the effect of association and style influences upon women.) The manufacturer conducted a test of 100 intelligent and cultured women to discover what kind of perfume they really liked when the labels and manufacturer's identifications were removed. In over 60% of the cases his perfume was preferred to the foreign. This test was featured in his advertising. But he did not stop there. He invited each woman reader to send in for samples, and conduct the test for herself to see which *she* preferred. Thus, the evidence of the example of others was backed up by an appeal to her individual taste and discrimination.

It is partly for this reason that the offer of samples has always been a feature of many effective advertising campaigns directed to women. The sample makes her the judge of its merits. In addition, if it is free, it appeals to her bargain instinct. The effectiveness can usually be increased by giving the sample a name or a form that has some suggestion of value. Thus, the manufacturer of blankets offers a "doll's blanket" at a nominal price. The manufacturer of building material offers a "doll's house." The manufacturer of soap offers a "guest room size." A line of samples of cosmetics is included in a "week-end kit."

On much the same principle a booklet or catalog is often given an interesting and alluring name, such as "The Self-Determination of Annabel Wyeth," "Fashions in Fragrance," "The Art of Home Furnishing and

Decoration," "How to Decorate the Table," "Your Kitchen as It Should Be." Some of these titles are purely of the story type, but the majority suggest that the information contained in the book is of genuine service and value. Desirability may be increased by having the books written by a well-known authority.

In purely human interest copy, likewise, we find many appeals to a woman's individuality. She is invited to select perfume that best fits her personality, and various types of personality are described. She is told that there are nine ideal types of figures, each of which requires a different type of corset. Individual differences in hands, in penmanship, in shapes of faces, and in complexions are pointed out and made the basis for her selection of the appropriate pen or hair preparation or face power.

The following illustrates:

The perfumes of COTY—incomparable expressions of individuality—are supreme in the favor of women throughout the world. As exquisite gifts, they convey a tribute to loveliness as delicately as a bouquet of flowers, but of unfading fragrance—constantly renewing the charm of a rare and understanding compliment.

AMBRE ANTIQUE—fragrance of ancient Egypt—for the woman of enigmatic allure, incomprehensible—aloof.

L'ORIGAN—Supreme odeur of the woman of the world, luxurious, poised, exquisitely sophisticated.

L'OR—Glowing, vivid heart of flames, perfume of golden blondes of irresistible charm.

ROSE JACQUEMINOT—Sighs of a thousand roses—breathing of women of honey hued hair and eyes of laughter.

MUGUET—Faery bells of Lily of the Valley—perfume of youth and joyous spring-time.

L'EFFLEURT — Fragrance of dream gardens—delicately accentuating the loveliness of flower women.

Style of Women's Copy

In the presentation of the advertiser's message to women, display is relatively more important than in advertising to men. Color is of far greater value and a higher quality of art work is demanded, both in pictures and in typography and ornament. Because of this fact, some advertisers have a tendency to underestimate the importance of copy. This is a mistake. The copy can either reinforce or undo the good work of the display. Generally speaking, it should be written in absolutely correct language, and on a somewhat higher level of dignity than copy for men.

Women themselves, when questioned, frequently say that they will not read long copy. The experience of advertisers, however, indicates that they will read copy of considerable length provided it contains valuable information presented in an interesting way. The indirect human-interest methods of the story and the drama help to make it interesting where they can be appropriately used.

In direct appeals to women, especially those of fairly high social position, it is often advisable to use the third person instead of the second. The woman is not referred to as "*you*" but as "*Madam*" or "*One*" just as is done in formal wedding invitations and in the obsequious phrases of sales persons in exclusive shops. The following example illustrates:

HOUBIGANT

Paris

For Christmas

A graceful tribute, indeed, is the "gift from Houbigant." For, to the woman who receives it, it is something more

The lady at the left on the couch wears a corset cunningly contrived to preserve the slender lines she's in danger of losing. A low front, a circular top at the back, a long thigh-line curving to an extremely long support of the back hips: are her safeguards against advancing years. The slender figure at the right requires only the slight coining of a satie and tencot elastic-top corset, very lightly boned.



ARE YOU QUITE, QUITE SURE.....?

YOUTH is the loveliest and the most desirable and quite the most undependable thing in the world. One day we have it. The next, we forget to look at ourselves. The week after—the month, the year, after—gracious heaven, it's gone!

There's nothing so terrible as the woman who was told at sixteen that baby blue was her color. And here she is, fifty, gazing at you like an outside cherub, over a baby blue fan at her grand-niece's dance! The other women talk—they will, you know, they always will. Possibly you talk, too. . . . "Poor thing, isn't it awful. She doesn't know. . . . But of course, no one would tell her."

"And her sister's just as bad. Those straight-line effects. . . do you suppose she ever looks at her silhouette? She certainly had a good figure fifteen years ago—she's forty-five if she's a day—and she's just gone placidly on and on taking the thing for granted. If she'd had a daughter now, in place of Jimmie. . . he's a dear. . . do you suppose he notices?"

You may depend upon it, he does. He knows Aunt Ella's color-mistakes. And he knows that mother ought to wear 'em—er—tighter, or—or something. But he can't say anything, because, nice boy, he doesn't know the right word. If it were collars, now—or socks. . .

When we get right down to it, we who are over thirty, let's say, are we quite sure we're not making ourselves just the least little bit conspicuous, and our best-beloved men-kind just the least little bit

uneasy, because we don't realize what the years are doing to us? If Aunt Ella ever sat behind a property palm and heard young Nell Talbot say her flippant little mind right out—or if Jimmie's mother listened in on Nell's mother talking to her best friend—or if you—or if I—

There's no use in beating about the bush, we aren't as young as we were. But if we want the truth about our figures, and what to do for them, no mere amateur is as good as a first-class professional corset fitter. She's trained. She can see the truth and say the truth—with the remedy so soon after it that we won't mind. And if we want to find her, all we have to do is to look up the GOSSARD SHOP in our own home town.

They've made a twenty-year study of the figure, those Gossard people. And they haven't spent the most of that time planning for the young, pliable, resilient figure that needs a mere slip of pink satin with a couple of bones in it and two-three frilly straps to hold up its stockings. Oh no. They've put most of the emphasis on the "difficult" figure that has begun to sag, and to add imperious and unwanted inches all in the wrong places. They develop scores of models every year, models designed to take care of every sort of figure there is, and prevent every sort of figure there oughtn't to be.

And among all these models—such lovely pink silky-lacy models, too—there's your own particular corset—your size, with just the support you need at your age, and your weight.

Why go on buying just "a corset," when you might look so much better, and feel so much better, and be forever sure you aren't missing something in the mirror that your friends see when you're looking the other way? Here's the word that foils them once for all—

G O S S A R D

Advt.

THE INTIMATE, CHATTY STYLE.



Among those women who are recognized in their communities as arbiters in matters of taste, the Ford Four-door Sedan enjoys unusually high favor.

They have long recognized its practical efficiency. In the crowded engagements of their busy days, they have found it always ready, always an indispen-

sable adjunct to work and pleasure.

Today their taste seconds their judgment in approving it. Their instinctive appreciation of style commends its body lines, its harmonious fittings, and its upholstery in soft shades of brown, as emphatically as their judgment has always approved its economy, convenience and reliability.

Ford
CLOSED CARS

FORMAL STYLE TO BUILD PRESTIGE.

than a charming expression of the Christmas spirit. It is a measure of one's esteem. It indicates that one deems her the connoisseur who thinks in terms of perfection—who prefers the single perfect blossom to the armful of showy flowers, the small but flawless jewel to the gaudy imitation, or the perfumes of Houbigant to any other kind. For more than a century Houbigant perfumes have been made in France to meet the demands of women who care only for that which is really fine. Today, these exquisite extraits, together with delightful powders, sachets, and other toilettries, in single containers and in appropriate "Xmas Box" assortments, are available in America, as well as in Paris, London, and the other capitals of Europe.

Some advertisers go to the opposite extreme from this reserved style and use the intimate chat of one woman to another. This is hard to write and should not usually be undertaken except by a woman. It is easy to exaggerate this style and thus ruin it. The following extracts illustrate attempts at this intimate personal tone:

Exaggerated

THE LURE OF SHAPELINESS

By Natalie Norris

You, madame, and you, ma petite, are wondering why the fashions shift so. You don't know whether to be glad or sorry.

You love your new ankle-length street gown, and yet it makes your heart ache to give up the little rose-toned party frock that barely covered your knees.

But fashions must wax and wane, alternately concealing and revealing, to give new lure to the beauty that is woman's treasure chest.

Meantime the longer skirt has arrived—there is no question.

And we, those of us whose particular point of beauty is a Diana-like slimness and symmetry of limb, must make decidedly the most of it.

Better

If you're as slim as a moonbeam and as straight as a cigarette and as tall as the lady in a Japanese print—you can wear the tube silhouette with no concession to the flesh.

If you aren't—and you aren't, are you?—you can read the next issue of *Vogue* and all your self-confidence will come purring back. For it doesn't stop with telling you what "they" will wear; it helps you to find your own place in a most exacting mode. The place that just fits your temperament, your age, your tastes, and your architectural specifications—especially if these are a bit out of the ordinary.

Are you the woman who's stopped counting her birthdays? Or the woman who's proud of them again because she has such marvellous grandchildren? Are you the little scrap of a thing who has to have her shoes made to order because they don't keep them for Cinderella any more? Or the not-out girl who's tall and shy—delightful creature! Or the poor lady who's quite lost track of her chins?

They're all in the next issue of *Vogue*. But you're going to find it hard to pick them out—especially the older women. Because each of them is wearing her most heaven-sent frock—a disguise no detective could penetrate unless he'd taken a course in Paris.

There are all sorts of other enticing things in that number—clothes for morning, for afternoon, for evening, as New York decrees. Collections imported from Paris. Collections originated in New York. Sports clothes, correct to the last plaid. An article on auctions and how to play



"IF THE SHOE FITS"—

"WHAT in the world are you trying to do under the table, Nan? Signal for a lead?"

"No, suspicious one, I'm slipping off this fiendish shoe. You girls don't know how lucky you are, wearing those lovely pumps without a twinge."

"Not fortunate, honey, merely wise. Every one of us went through that long ago—shoes that pinched the toe and slipped in the heel; that tired the arch and cut the instep or lost their shape in a month and less."

"Well, what did you do, whittle off your toes like

Cinderella's sisters?"

"Not quite! Marion introduced us to Ped-e-modes and we're all wearing them now. There'll be time before your train leaves tomorrow to look at them, if you like."

"Could I get them in evening slippers? I suffer so in dancing."

"Certainly—stunning brocades and satins and they have some new street pumps, too, in the smartest combinations you ever saw! We'll go downtown in the morning!"

*Ped-e-modes are shown exclusively
in the shops listed below:*



A graceful pump with low cut sides and supporting straps caught at the instep with a lovely buckle. In all smart leathers and shades.

Pedemode

INCORPORATED
570 Fifth Avenue, New York
Near 46th Street

Shoes for Women

A good pump which gives the support of an Oxford with the grace of a dancing slipper. In the wanted shades and leathers.



F. E. Foster & Co. Chicago, Ill.	Higbee Co. Cleveland, O.	Ernst Kern Co. Detroit, Mich.	Robert I. Cohen, Inc. Galveston, Texas	F. E. Foster & Co. Kansas City, Mo.	Caspari & Virmond Co. Milwaukee, Wis.	Nicollet Booterie, Inc. Minneapolis, Minn.
L. Bamberger & Co. Newark, N. J.	Jacobs Bros. New Orleans, La.	Pedemode, Inc. New York	L. Livingston New York	Kerr Dry Goods Co. Oklahoma City, Okla.	Thomas Kilpatrick Co. Omaha, Neb.	Joseph Horne Co. Pittsburgh, Pa.
Knight Shoe Co. Portland, Ore.	Seymour Sycte Richmond, Va.	City of Paris Dry Goods Co. San Francisco, Cal.	Phelps Shoe Store Shreveport, La.	Clement & Co. Springfield, Mass.	S. C. Lauber Toledo, Ohio	

Write for style book — no charge

JULIUS GROSSMAN, INC., BROOKLYN, N. Y.

GOOD DIALOG COPY FOR WOMEN'S MAGAZINE.

them for antiques. And the first hundred Christmas gifts! If you're a strategist, you'll order some of these at once. And leave Vogue carelessly around so that somebody else will order the rest—for you!

A few advertisers have found it effective to use French phrases either with or without translation. Probably the best policy is to use simple French expressions that are fairly well known or that are so similar to the English equivalent that they may readily be translated by any one with an elementary knowledge of the language. The English text may well employ French idioms and constructions. Much of the value of this style lies in its associations. Many women who do not understand French nevertheless appreciate the flattery of being addressed in French and also get the suggestion that the article is of Parisian origin. The signature of a French manufacturer, chef, or designer helps to create the right illusion. The following is a good example of this style:

In this Parfum—Romance Parisienne

Ah, Madame, how alluring a fragrance is here—in this odeur Parisien, in this Parfum Djer-Kiss. Naturellement! For does not the great parfumeur Kerkoff create Djer-Kiss in France, in Paris alone?

From Kerkoff himself to the American ladies comes Djer-Kiss Perfume endowed quite magically with the belle romance of France, with the dash and elan of Paris.

So, Mademoiselle, permit always that this Parfum Djer-Kiss, this subtle odeur francaise, grace your dressing table. And this also, Madame, is so important: For a complete harmony in your toilette employ all the Djer-Kiss specialites



Charming ankles are still in style, so one must heed the fact that they look more slender and attain trimmer lines when graced by smooth fitting

Silk Stockings by
VAN RAALTE

CLASS APPEAL TO WOMEN.

Then each necessity of your dressing hour will breathe the same French fragrance—the fragrance, indeed, of Parfum Djer-Kiss.

DJER-KISS
Made in France

There are fashions in language, the dress of thought, as there are in clothes, the dress of persons. At the time this is written the vogue seems to call for "*parfum*" rather than *perfume*, for "*odeur*" rather than *odor*, for "*shop*" rather than *store*. But any one of these may become obsolete tomorrow. The writer of copy for women needs to watch the changing vocabulary and be sure that his language is absolutely correct and up-to-the-minute. It is not easy to convey the idea that a product is the last word in style, if the language used in describing it is old-fashioned.

CHAPTER XIX

COPY FOR CLASS PUBLICATIONS

Analysis of Class Publications

The term "class publications" properly includes almost any periodical that has a selected circulation, whether the selection is on the basis of sex, age, wealth, vocation, or avocation. For convenience, however, the term is here restricted to those that cater to the leisure or avocational interests of people; that is, sports, recreations, the theatres, society, country life, and other forms of non-remunerative activity. These obviously play their largest part in the lives of people of wealth and culture—the "classes" as distinguished from the "masses"—and the more important class publications cater to such people. Although the *Police Gazette* may be considered a class publication, it can hardly be put in the same category—at least for the copy-writer's purposes—with periodicals like *Vanity Fair*, *Spur*, *Town and Country*, *House and Garden*, and *Country Life in America*. It is this latter sort of publication that we have in mind when we speak of copy for class publications.

Nearly every class publication is specialized in some way, but its scope is usually broader than the title indicates and probably broader than its founders originally contemplated. Thus, the *Spur* is not devoted exclusively to horses or dogs, nor is *Field and Stream* limited to hunting and fishing. However, there is in each one a dominant central interest which determines its clientele.

Because each class publication appeals to a slightly different clientele, and on a slightly different basis from all others, each offers a slightly different problem for the copy-writer. All of those that cater to well-to-do and sophisticated people, however, have certain general characteristics in common that make it possible to set down a few guiding principles for the copy-writer. These principles may need some modification in individual cases. It is always wise, of course, for the writer to make a careful study of each publication—both editorial and advertising columns—before preparing his copy for it.

The first general principle is that advertisements are bound to receive rather scant attention from the average reader. It might be supposed that the more leisure a reader has, the more likely he is to read advertising carefully. However, the average subscriber to a class magazine has a surfeit of reading matter, including very likely a long list of other class publications. His attention to any of them, except perhaps the one that deals with his pet hobby, is likely to be casual. He is callous to sales appeals and gives only a cursory glance to most advertisements.

Advertisements in class publications, therefore, must do their work quickly and must not try to do too much. Action copy is rarely advisable except in the classified columns devoted to real estate, dogs, blooded stock, etc.; these are intended for readers who already have a definite buying interest. The general advertiser must be content to build good-will.

Adapting General Magazine Copy to Class Publications

The national advertiser who uses general magazines often inserts the same copy in class publications. This

method is satisfactory if the copy was originally prepared with the idea of appealing only to people of wealth and culture. It does not particularly matter to the copy-writer where the advertising of a Rolls-Royce car or Estey organ or a Curtiss aeroplane is to be inserted; he is addressing a "quality" audience.

An advertiser, on the other hand, whose products have both a popular appeal and a class appeal, will find some adaptation expedient. The advertisement that is most efficient for the general magazine is usually not ideal for the class publication, and vice versa. Occasionally, the only change necessary is to give more emphasis to the display and cut down the copy. Advertisements for the Jordan Car in the *Saturday Evening Post* have been adapted to class publication by elaborating the display and using only the first two or three paragraphs of the original text. In other instances, the copy is entirely rewritten in smaller compass and sometimes in a different style.

Where a product or line of products has several appeals, it is often wise to make a considerable distinction between general magazine copy and class publication copy. Less emphasis should be laid upon the construction of the merchandise and upon the utilitarian aspects of its service. Not that the economy appeal is necessarily to be scorned. On the contrary, economy may be stressed, but not by such sordid details as price, convenient terms, and the like. Elements of quality and artistry are more likely to deserve consideration both in the selection of the talking-points and in the manner of their presentation. Thus, a manufacturer of furnaces and radiators might feature his heating-machine, "the limousine of the cellar," or the architectural beauty of his radiators built in period designs. The manufacturer of asbestos roofing might

lay more stress on its artistic beauty than upon its low price or ease of application. "Right over the old shingles" would not be so suitable an approach as it is in general magazine or farm publications. A marketing investigation, however, sometimes discloses conditions that demand the use of talking points other than those that would logically seem desirable.

There is little place in class publications for lengthy reason-why arguments based upon statistics, facts and figures of performance, and other similar evidence. Still less is there place for the hammer-and-tongs style of argument. Evidence is useful, of course, but it should not be handled in the spirit of aggressive salesmanship. The manufacturer whose golf ball is used by the winner of a tournament will naturally feature the victory in all his advertising, but in class publications a brief statement of the facts is enough.

The following example illustrates :

AN ACHIEVEMENT

The popularity of a golf ball can be truly estimated when witnessing a National Championship.

At Brookline, during the Amateur Championship, close and accurate observation showed that fully ninety percent of the total field played with a Spalding made golf ball.

Of the thirty-two players who qualified for the match play twenty-six used a Spalding made ball.

It is an achievement to furnish a golf ball which will satisfy the discriminating taste of so large a percentage of the World's greatest Amateur Golfers.

A. G. Spalding & Bros.

Suggestive Copy

The "silence is golden" doctrine finds its best exemplification in descriptive and association appeals. Some advertisers deliberately refrain from the use of anything that might be construed even as an urgent invitation to purchase. The Tiffany advertisements, which are really glorified business cards, are familiar examples of this kind of restraint. To use this method successfully an advertiser needs to be very sure of his prestige. While there is a difference between the advertiser who says nothing because he has nothing to say, and the advertiser who says nothing because he is dignified, the difference is not always apparent to the casual reader. "Tiffany & Company—Diamonds and Pearls" may be good advertising, especially if it is set in exclusive typography, but it does not follow that "Cohen & Company—Diamonds and Pearls" is good advertising, especially if it is set in Cheltenham Bold.

The glorified business card is less safe than the advertisement containing a few lines of copy written in suggestive style. The following are good examples:

The supreme charm of jewelry is that it has no other purpose than to adorn. For this purpose nature has contributed the product of her supreme moments. Jewels and gems and precious stones are magic words which have appealed to mankind for thousands of years, and have not yet lost their power to charm.

BLACK
STARR
&
FROST

Jewelers

It is a wonderful achievement to take a car as good as the Pierce-Arrow always was and make it as much better as it now is. The Dual Valve Engine increases and intensifies every quality which made the Pierce-Arrow what it is.

Judged by the Same Standards

Genuine Oriental Pearls, like ancient Oriental vases, possess certain spherical irregularities which are one of the many characteristics by which a deep-sea specimen is judged. Tecla Pearls possess that characteristic, too, as well as all the others.

A useful variation of the silence method is found in the various kinds of association advertising that have been described in Chapter IX and Chapter XVIII. White Rock has told its story without any copy—and with pictures that suggest more than they say. Some critics, in fact, are of the opinion that they suggest too much. Display in many other class publication advertisements serves to carry practically the whole message.

An admirably restrained use of association with living persons was to be found in the series of Locomobile advertisements a few years ago. In each of these a custom built Locomobile was pictured and below it a single line of script reading "*Designed and Built for Mrs. Rheinlander Vandergrift of New York*" or "*Designed and Built for Mr. Cabot Lowell of Boston.*" How much more eloquent this is than such a boast as "Chosen by those who can afford the best," or a raft of facts proving the performance of the car.

This advertising also carried other suggestions that were influential with some readers. It can readily be believed that the prospective buyer of a custom-built car might see in her mind's eye an advertisement in a later

issue of the magazine, with her name in place of Mrs. Rheinlander Vandergrift's. Very likely also the advertising helped in the personal salesmanship that followed it. A salesman might easily induce a favorable decision by the question, "Would you mind if we showed your car in our series of advertisements?" Whose vanity is altogether proof against such an appeal?

Another method, particularly useful for jewelry, furniture, clothing, and other shopping articles, is to show some distinctive design with a brief description. When Vernay or Hayden pictures an Italian chair of the Early 16th Century, he suggests the wide range rather than the limitation of his stock. If the impression is not achieved by a single advertisement, a series of such advertisements, each featuring a different model, certainly establishes it.

Service Advertisements

The advertisement concentrated on a single article reaches its highest effectiveness when it gives a bit of information about antiques or styles. Even the connoisseur is not beyond learning something new about his specialty. For the great majority who are merely amateurs and want only the smattering of information that enables them to make appropriate comments when their host proudly exhibits his collection, these advertisements are a life saver. They impart information in homeopathic doses on such matters as rugs, old silver, glass, and furniture. And it is so much less expensive and less painful than to read up on these subjects in a book.

Some advertisers, notably of furniture, use real service copy pointing out the leading characteristics of some field of art or some individual designer like Hepplewhite, Sheraton, or Duncan Phyfe. Such advertisements may have the direct effect of suggesting ideas for re-

A RARE Collection of
Flemish Pewter has
recently arrived. Some of
the examples are curiously
wrought and inscribed.



*A Hepplewhite "Master's Chair." This specimen is of especially fine quality
and is interesting on account of its unusual height.*

Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

NEW YORK, 10, 12, 14 EAST FORTY-FIFTH ST.
LONDON, W., 217 PICCADILLY

THE ATMOSPHERE OF "CLASS".

furnishing a room or house and offering the merchandise necessary to execute these ideas. The more valuable effects, however, are those of all service copy; that is, establishing the advertiser as an authority in his field and showing his spirit of genuine helpfulness.

In writing such service copy, the didactic style of a lecturer should be avoided. The tone should rather be that of one expert to another, commenting lightly on the salient characteristics of a design and making comparisons with other designs that are presumably familiar. The following is a good example:

DIGNIFIED SIMPLICITY

The flat-top highboy was first fashionable between 1710 and 1720. Very few of them had as much dignity and fine quality as the mahogany highboy illustrated here. And it is very unusual to find a highboy of this period executed in mahogany. This piece is Dutch in design and belongs to the "classic" period of Colonial furniture.

We are constantly adding articles of unusual merit to our American and foreign antiques. Our collection of early American silver, which we have completed recently, is, we feel, the most interesting in the country.

Shreve, Crump & Low Company

The Style of Copy

Although the bulk of copy for class publications is formal, restrained, and dignified—and this is the safest style—there are happy exceptions. Cleverness that is really clever is always relished by a sophisticated mind. The Kelly-Springfield advertisements (see page 206) are ideally suited to the class publications for which they were originally prepared. On the other hand, nothing

is worse than an attempt at cleverness that falls flat. Some advertisers who say that clever advertising does not succeed have never tried any that is clever. It would be uncharitable to give examples.

Clever advertising is closely allied to that which adopts a friendly intimate tone. This, of course, is possible only when the writer is thoroughly familiar with his audience and can talk in their language. To be most successful it should be adapted to the particular group of readers the publication reaches. Thus, the following piece of copy is intended for golfers:

OH! WHAT A WARM WELCOME WAITS!

Mr. Carruthers usually stays on the links until it's so dark you can't tell a friend from a Prohibitionist. His wife, on these occasions, gives him a welcome about as cordial as that accorded a Ku Klux Kleagle by the K. of C. Even though he has a little blackmail in the form of a prize, Carruthers, as you see, is sneaking in rather sheepishly.

A Peep into the Home Life of a Champion!

This time, however, Mr. Carruthers will get such a loving reception that he'll suspect there's company in the parlor.

For, in the large bundle he is carrying so carefully, is a handsome silver platter from Ovington's. It's the first useful prize he has ever won, and Mrs. Carruthers will be as delighted with it as her husband was with winning his match.

A brighter day has dawned for the lucky ones!

Ovington's can offer countless suggestions for prizes that are decidedly worth while, and it has been our pleasure to furnish prizes for many of the best-known clubs.

Ask for Mr. James B. Colgan—he specializes on helping clubs get good prizes. Even if you can't come, he can still help in two ways, by sending a booklet containing 250 good suggestions and by giving his personal attention to your commands.

OVINGTON'S

"The Gift Shop of Fifth Avenue"
Fifth Avenue at 39th St., New York

As in other publications of selected circulation, an advertisement in a class publication may make a point of contact with the central stream of thought of the reader. In the golfer's magazines this is golf—golf courses, golf strokes, and golf notabilities. The Robert Burns cigar used an interesting series, each of which began with a picture and description of some famous golf hole at Pinehurst, Engineers, National, etc. The description was adroitly tied up to the cigar. (See page 403).

The same method is used by other advertisers in other class publications, and more extensively in theatre programs, where the exact situation and mood of the reader are known with certainty. It must be admitted, however, that the art of adapting the advertising copy to the temporary mood and interests of the reader is still in its infancy. Progress in this direction is slow, not only because few writers have the necessary knowledge of the different class audiences and sufficient flexibility of style, but also because it is not always expedient to prepare special copy for publications of small circulation. In the first place it is expensive. In the second place it might mean some sacrifice of the uniformity of style which helps to secure cumulative effect. And as most advertis-



The Sixteenth Hole at Pebble Beach and Robt. Burns

NATURE planned with a lavish hand this test for the ambitious golfer. The drive must be long and well placed—a swale on the left and a creek on the right spelling disaster for the erring. Then a half-iron to the green—an island guarded doubly by barrancas. It is a "pretty little thing" to play, overlooking beautiful Carmel Bay—but watch your medal score.

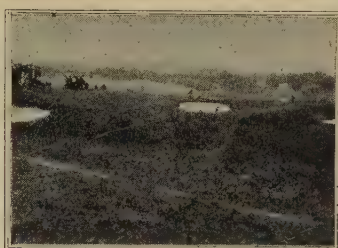
AND Nature planned with a lavish hand the full Havana filler of Robt. Burns. It's as mild as the breeze of early evening. Yet you know from its distinctive flavor that only the sun and soil of Havana could provide such real smoke enjoyment. Robt. Burns Invincibles foil-wrapped and packed for protection in the handy pocket package of five, provide just the quality and the quantity of cigars for the average round.

Buy them of your club steward or at almost any cigar store.

General Cigar Co.
NATIONAL BRANDS
NEW YORK CITY

*Robt. Burns Cigar
is Full Havana Filled*

STAPLES
10c straight
PANATELAS
10c straight
PERFECTOS
2 for 25c
INVINCIBLES
(foil-wrapped)
15c straight
Box of five, 75c



The Fourteenth at Engineers' Country Club (Roslyn, Long Island) and Robt. Burns

NOTHING but trouble—except to him whose mashie niblick turns out a perfect hundred-yards pitch. The shot is all carry over a ravine to a pear-shaped green. The green (105 yards distant) is 90 feet long. To be short means double figures, and it's almost as bad to be wide or over, for a disastrous cluster of traps hedge in the green on all sides. There is no way of playing this famous hole safe. It's on—or else you give up the hole, that's all!

IF you pitch it for an easy putt, you're justified in lighting a Robt. Burns by way of celebration—if you're wide, short or over, let the fragrance of this full Havana smoke waft away the sting of the lost hole. Robt. Burns has that mild, full-bodied flavor that only comes from Havana tobacco properly cured, aged and mellowed. The Invincible shape, foil-wrapped, and packed in a handy little carton of five, gives you just enough cigars for the average course.

Ask your club steward to stock up with Robt. Burns, or buy them at your regular cigar store.

General Cigar Co.
NATIONAL BRANDS
NEW YORK CITY

*Robt. Burns Cigar
is Full Havana Filled*

STAPLES
10c straight
PERFECTOS
2 for 25c
INVINCIBLES
(foil-wrapped)
15c straight
Box of five, 75c

FOR THE GOLFER.

ing in class publications is for good-will, this cumulative effect is likely to be considered more important than the stronger sales value of the adapted message.

Other Class Publications

There are many kinds of publications that deserve consideration, because of their importance and because of the interesting copy problems they present. Children's magazines, for examples, demand copy specially adapted to the language and interests of children. Simple adventure and fairy stories are obviously suitable and so is verse. "Gnif" and "Snip" and "Yow" may be unfamiliar to many Ivory Soap users who have seen only the general advertising, but they are known by thousands of children—and their parents, too. "The Cruise of the Ivory Ship" by John Martin, and its sequel, "The 'Ad' Ventures of the Ivory Heroes" have appeared for years in children's magazines. They are written in narrative verse.

Space does not permit any detailed analysis of children's publications or of such other important media as religious, foreign language, theatrical, "movie," and college publications. The copy-writer may study them for himself, using the methods of analysis that have been applied in this book to vocational and class publications. As a rule, he needs to ask these questions:

1. Who read the publication?
2. Why do they read it?
3. What are they most interested in?
4. What is their mood when they read it?

When these questions have been satisfactorily answered, he is in a position to decide what kind of appeal to use,

what point of contact to establish, and what style of copy to adopt. There is an increasing tendency to adapt the language to the audience addressed, even in general magazines, where the possibilities of adaptation are restricted by the necessity of maintaining good-will. In publications of selected circulation these restrictions are largely removed, and it is possible to approximate more closely the methods of the sales letter, where the golden rule is "adapt the message to the reader."

Direct-mail Copy

This principle applies most forcefully to direct-mail material. Direct-mail copy, in fact, is more properly salesmanship than advertising. Sales letters are often salesmanship on paper, pure and simple. They approximate closely the methods of the personal salesman and may produce the same effect. Even printed matter sent by mail is not, strictly speaking, *publicity*. It is semi-private, and may have an intimacy and flexibility that is impossible in most general magazines, and is difficult in publications of selected circulation. The mail-order advertiser may begin his selling by his magazine copy, but there is some difference between the problem of getting the live prospect to read his advertisement and reply, and the problem of converting this interested inquirer into a buyer.

Some kinds of direct advertising copy, to be sure, have a close resemblance to periodical advertising copy. Long multi-page advertisements are sometimes reprinted in booklet form. Still more often a series of advertisements is issued as a booklet for distribution to consumers or dealers. A house organ may be published to give valuable information to people of a certain vocation, much like any business paper. Some of the present business

papers, in fact, were originally house organs. The fundamental principles of good copy apply to direct advertising material, but the application differs because of the somewhat different conditions of medium and audience.

For all these reasons, no attempt will be made in this text to deal with direct-mail copy. To cover the subject adequately would require many chapters. It would be necessary to take up the many different forms—booklet, catalogs, circulars, blotters, post cards, broadsides, house organs, and many more. Some consideration would have to be given to the new elements of physical form, such as size, shape, paper stock, and others that affect the copy-writer's problem. More important still, the conditions under which the material is used would have to be examined, and as these differ with each advertiser, any thorough discussion with representative illustrations would expand this book beyond reasonable limits.¹

Practically all the kinds of copy that have been analyzed in previous chapters have a place in direct-mail advertising. The technique of word-use, sentence-structure, headlines, etc., is much the same. The good copy-writer, therefore, should have no difficulty in turning his talents to the production of direct-mail copy, provided he keeps in mind the fact that his message is intended for a list of readers who have been selected in advance in some way that gives a clue to the amount and degree of interest they have in the subject. To them he may usually write at more length and more intimately than to the readers of a publication; always he may use ideas and style that are adapted to their character, language, and point of view.

¹ For a thorough discussion of this field, see "Effective Direct Advertising," by Robert E. Ramsay.

CHAPTER XX

STREET-CAR AND OUTDOOR ADVERTISING

Distinctive Characteristics

Of all advertising media, street-car cards and billboards reach the greatest variety of people. Their only basis of selecting an audience is by geographical location. To a certain extent this may indirectly result in reaching a group of people of a certain class—that is, of similar race, wealth, education, or social background. Some street-car lines in New York are patronized mainly by people of a single nationality. Some thoroughfares are used chiefly by motorists. For all that, it is unwise to try to adapt the style of car cards or billboards very closely to any one group. A car card printed in Yiddish may offend passengers who do not read this language; a billboard with a snobbish appeal may lead to brick-throwing by the proletariat.

Purely on the basis of audience reached, therefore, car cards and billboards should tell their story mainly by pictures and color. These forms of expression are more nearly universal than word language. They reach effectively many people who cannot read English at all. Moreover, the distance at which a car card is seen and the limitations of its size prevent the use of lengthy copy. Billboards are large enough for any amount of copy, but they are observed for only the fraction of a minute and therefore only a few words will be read.

The Copy-writer's Task

All this might be taken to imply that the copy-writer has an easy task in car-card and outdoor advertising. To a certain extent this is true. However, the very fact that few words can be used—some experts set 50 words as the maximum—means that his material must be wisely selected and compressed into the smallest compass possible without the sacrifice of clearness. If the copy-writer in addition is expected to create the idea of the advertisement and indicate the display, he has a real job.

The average copy-writer is not called upon for much of this sort of work. Most of it is handled by specialists in these forms of advertising. They know the technique required and have data on the relative effectiveness of different methods. They are familiar with the conditions of the audience and the methods of competing advertisers.

Car cards and outdoor advertising have been mentioned together because their general requirements, from a copy standpoint, are much the same. The two mediums differ in many respects, however, and cannot always be used interchangeably. An automobile accessory—gas, oil, or tires—could hardly be advertised in the street-cars, but might find outdoor signs a most effective medium. On the other hand, books will be less likely to use outdoor display than to use car cards. Articles that are advertised in both may have practically the same copy and display, but occasionally there are reasons for variation. It will therefore be desirable to take up the two separately.

Display in Car Cards

Car cards are of uniform size. One advertiser has no advantage in space over another. Attention must there-

fore be secured by the intrinsic merits of the advertisement itself. A premium is placed upon good art. Color is naturally one of the most important elements and is frequently chosen purely on the grounds of its attention value. Red is a conspicuous favorite, but it has disadvantages. In the first place, a red background is trying to anything that is placed against it, and as the background is less important than the message, the lavish use of red often means that attention is drawn to the card and not to the advertiser's message upon it. Moreover, so much red is used that it loses the value of contrast which is also an important element in getting attention. An olive in a bowl of strawberries is more prominent than another strawberry or a raspberry.

It is now considered a mistake to use red or any other color purely for its attention value. The color selected should have an atmosphere appropriate to the article advertised. Red and orange suggest warmth and violence. Coolness and restraint are suggested better by green or blue. Dark and neutral backgrounds are favored so that the message in copy and pictures in some brighter tone may seem to leap out from the shadow. The effect of artificial light must always be considered in choosing colors, and the fact that car cards are viewed from below and at an angle necessitates some modification of the usual arrangement of material.

The prevailing style of pictures is the highly naturalistic representation of the article itself and of people using it. The admitted vulgarity of many of them is defended by some advertising men on the ground that public taste is vulgar. It has been proved, however, that more decorative "flat" pictures are not above the intelligence of the average person, and there is an increasing tendency to use them.



Laundry it the moment it
gets soiled—Perspiration
hurts fabrics—Lux cleanses
without rubbing
—saves fabrics

LUX



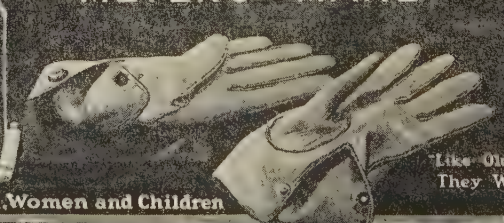
HEINZ CHILI SAUCE

FOR MEATS · FISH AND GAME

ONE OF THE 37

Look for the Trade Mark

MEYERS MAKE



For Men, Women and Children

"Like Old Friends,
They Wear Well"

Reminder Copy

Advertisers who depend on magazine advertising for the bulk of their campaign are likely to use car cards chiefly as reminders. For this purpose they are particularly useful, because they are close to the act of buying. To be effective reminders, they need to be linked up to the other advertising. Often the same pictures are used, as in Holeproof hosiery and Arrow collars. In other instances, continuity is secured by using the same style of art work and typography. The copy likewise may be a boiled down version of the original magazine copy, or may be merely a slogan.

Reminder advertisements, since they are to serve as a stimulus, may well use some form of the direct command.

Examples:

"Use Sapolio"

"Never say dye, say Rit"

"Say Zu Zu to the Grocer Man"

"Take a Tip; take a Tap"

"Take the Tube Home"

The positive command is generally preferable to the negative. "Ask for Blankfords by Full Name" is better than "Don't be Fooled by Imitations" or "Refuse Substitutes."

Another useful form of reminder copy is the epigrammatic assertion, summing up the main talking-point of the article. The statement should be terse, picturesque, and rhythmical. For example:

Sloan's Liniment—Kills Pain

Partola—The Doctor in Candy Form

Allen's Foot-Ease—Easy to Use

Just Shake In Your Shoes

Meyers Gloves—Like Old Friends they wear well.

Occasionally it is advantageous to use a suggestive phrase that tells nothing definite, but implies a great deal. A good example is:

Cheer for Two—White Rose Tea—The all-Ceylon Tea

Forhan's tooth paste attempts to suggest the fear appeal that is presented fully in magazine copy by some reference to the four out of five idea, such as: "Are you the lucky one in five?" With this is the picture of five faces, four of which have their mouths concealed; the other shows a perfect set of teeth in the conventional smile. The slogan follows: "More than a tooth paste—it checks pyorrhea." This is an ingenious method of avoiding a strongly negative appeal.

Emotional and Reason Appeals

Some advertisers use car cards as their chief method of advertising. This may be because their distribution is local, or for other equally good reasons. Because of the low average buying power of car passengers, car cards are not likely to be suitable for high-priced luxuries. Because of the limitations of space, they are not usually good for machinery and utilities that are bought only after careful deliberation. On the other hand, car cards are quite suitable for low-priced convenience articles, popular luxuries like cigarettes and chewing-gum, staple drugs and patent medicines, groceries—in fact, for any article that may be bought by all classes of people and that has no lengthy story to tell.

Such articles generally use some form of human-interest appeal, usually of the direct sort. The picture tells most of the story, but there may be a few words of descriptive copy; for example, "Wild Cherry Charms—

the tang of the woods is in 'em." Association appeals of all sorts are commonly used, but particularly the association with the picture of a typical user smiling with satisfaction. Almost any street car is a portrait gallery of happy grins. Association of a different and better kind is likewise found in the copy for the Yuban that says "Serve the coffee the greatest coffee merchant selected to offer his guests."

The limitations of space prevent the use of any reasonable arguments that demand lengthy presentations of the evidence. Testimonials, however, can be effectively used because the picture of the signer has attention value, and her opinion of the cosmetic or soap may describe its merits as well as attest them. Simple kinds of construction evidence, like the elasticity of O'Sullivan's heels of new live rubber, may also be pictured graphically. Generally speaking, however, car cards are better for arousing desire than they are for convincing. Such conviction as they do establish is usually the result of repeated assertions rather than any one presentation of the argument. Car cards are valuable for cumulative effect because of their frequency of appearance. Meyers Gloves have been advertised for years with a single car card picturing the gloves associated with a cigarette, and the slogan "Like Old Friends They Wear Well." Evidently the manufacturer believes that his advertising should exemplify as well as preach the doctrine of long wear.

The series of Lux car cards has been notable for its use of both desire-arousing and convincing copy. In the former class are those which point out some particular use of Lux, as:

"Perspiration ruins silk stockings
Wash them after every wearing

LUX"

The convincing cards have made use of testimonials from well-known manufacturers of fine fabrics or garments. These manufacturers, incidentally, have reaped some benefit from the publicity. Example:

Betty Wales Dressmakers say:

"Lux preserves the fine texture and color
of the most delicate lingerie dresses."

LUX

Occasionally a reminder card is also used, showing a large picture of the package and summing up the argument. Example:

Won't shrink woollens
Won't turn silks yellow
Won't injure even chiffon

LUX

This whole campaign has been notable for the quality of the display, which admirably combines force with dignity and good taste.

Comparatively few cards make any pretense at adaptation to the temporary moods and interests of the reader. This method, however, can be used effectively here as elsewhere—as, for example, in the car card picturing a comic conductor with the words "Passengers on this car will please change to Reis underwear." Wrigley's gum has given a series of suggestions to travellers beginning "Don't put your head out of the window" and ending "Chew Wrigley's gum to avoid car sickness."

Jingles

As it is well to have copy of high memory value, the rhetorical devices of parallelism, antithesis, epigram, and

climax should be used freely. For the same reason, verse jingles are suitable for car card advertising. These may be easily memorized by the strap-hanger during his fifteen-minute ride. Among the most famous of these jingles were the Phoebe Snow series for the Lackawanna Railroad.

Example :

Said Phoebe Snow about to go
Upon a trip to Buffalo
"My gown keeps white both day and night
Upon the Road of Anthracite."

This verse illustrates all the principles that are requisite for a successful car card jingle. Such a jingle, in the first place, must be absolutely regular in its versification. The little imperfections of rhythm and rhyme which sometimes add charm to real poetry are not desirable in the jingle.

In the second place, it must be absolutely simple—as simple, in fact, as a nursery rhyme. Complicated verse schemes are rarely good for car cards. Pentameter (five-foot line), which is found in most great English poetry, is not good for a jingle, because the five-foot line does not part in the middle. The two most useful verse forms are the quatrain, rhymed in pairs, and the limerick. Any kind of Mother Goose verse, however, will do. Some advertisers, in fact, have parodied Mother Goose and thus secured the added value of association.

Example :

Old King Cole loved the mint with a hole;
The Mint with a Hole loved he;
"One after my pipe; two after my bowl,
They're always Life Savers to me."

A good jingle gives the impression of joyous spontaneity. Often it really represents the play-time spirit of the author. At least two of the ablest copy-writers in the country have written car-card jingles—and presumably found it a welcome change from their more serious efforts. A notable case in point was the Spotless Town series of Sapolio jingles written in a galloping meter.

This is the Butcher of Spotless Town,
His tools are bright as his renown;
To leave them stained were indiscreet
For folks would then abstain from meat;
And so he brightens his trade, you know,
By polishing with Sapolio.

Common Faults in Jingles

A common fault in writing jingles is that of forcing the accent upon syllables that are not accented in ordinary speech. Articles like *the* and *an*, prepositions and conjunctions like *to* and *and*, prefixes and suffixes like *un* and *ness*, as well as word-endings like *ing* and *ly*, do not normally take an accent. On the other hand, important words and syllables demand an accent, and a line crowded with them is as bad for the purposes of an advertising jingle as it is for poetry. For example, analyze the following specimen:

"See them flit from house to flat!
My busy Bs are all like that;
Cleanse, scrub, polish, make work play
They're at your service night and day."

In the third line, six out of the seven syllables normally demand accents whereas only four accents are allowed by the meter. Confusion is further increased by the omission of one unaccented syllable to complete the line. This

would be permissible if we knew where to insert it, as we do in the first line. Again, in the fourth line the word *at* is accented, although it is not normally an accented word. This fault is perhaps unavoidable, as the slogan of the company is "at your service." The third line defect, however, spoils the jingle, and could easily have been remedied.

Another common fault is the insertion of unnecessary words to fill out a line, usually *does* and *did* to make a past tense, as in the popular song "and then to her *did* say." Of similar character are unnatural transpositions and inversions of words. Many sins against common sense may be pardoned on the plea of "poetic license," but an advertising jingle must have its idea plainly and simply expressed; otherwise it might better be in prose.

It is always best to write the last line first. This insures that although weakness may appear in the earlier lines, due to difficulties with the rhyme scheme or with the meter, the jingle will at least end with a bang. Usually, also, the last line contains the name or slogan of the product, or some reference to its chief merit.

There is no compromise between prose and verse; copy must be one or the other. Accidental rhymes and half-finished jingles are neither fish nor flesh. Consider the following, for example:

"Like licorice drops? 'Cause if you do,
Black Crows are the ones for you."

Here it appears that the writer had the intention of writing verse, but lacked either the technical skill or the courage to carry out his intention.

Jingles may be most appropriate for car cards, but their use is by no means confined to this medium. They have been for years an important factor in the magazine

advertising of Campbell's soup and other products. Verse of higher quality has been used to some extent by Velvet tobacco and Lucas paint for its sentimental influence. In general advertising, however, it is usually safer to quote from well-known poetry than to have original verse written for the occasion.

One of the conspicuous exceptions to the rule that poetry is unwise in general advertising is the following, written by one of America's authentic poets for Tarvia. Incidentally the author is not a free verse poet, but free verse was the medium he considered suitable here.

A VISION OF BETTER ROADS

What did the teamster see
In old days, driving his heavy loads
From farm to town, over hills and prairies,
Through mud and flood and storm and washout,
By wood-roads and highroads and the great
National Highways from State to State,
His strong horses straining and sweating through dust
or mire—

What did that hardy teamster see
On those long, hard roads behind his laboring team?

Across the years he saw a vision,
Prophetic, happy, haunting and inspired—
A Vision of Better Roads in the days that were to be.
He saw broad, smooth highroads running everywhere
in a vast network over the country,
Roads without dust or mud or weariness or the constant
labor of repair,
Roads pleasant and swift to travel,
Roads clean and safe and paved,
Leading to great cities and friends and business and on
adventurous, delightful journeys,
All over this broad, beautiful land.

He saw himself and his wife going and returning over
these fair highways,

Making trips to town for shopping or pleasure;
 He saw his boys and girls going to better schools, and
 better satisfied with their home;
 He saw an end to dreariness and monotony and isolation;
 He saw his produce carried quickly to market, and anything
 he needed brought as quickly back to his
 own door;
 He saw happiness, comfort and prosperity in that
 Vision of Better Roads—
 The vision of things which his energy and resource-
 fulness and courage are today bringing to pass.

Outdoor Display

The opportunities for copy in outdoor advertising are almost entirely neglected. This is partly because billboards and posters so generally try to impress the name of a manufacturer or product on the public mind by means of dominant size and prominent position. Artistic merit and educational service are at a low level. Raw color and blatant assertions are the general rule. Because of these conditions and because also outdoor advertisements so often mar the natural beauty of city streets, country highways, and the landscape along railways, they are subject to more criticism than any other form of advertising, and their more flagrant abuses have cast some discredit on all advertising.

It is probable that a restriction of the size of outdoor advertisements would result in some improvement of their contents. There seems to be greater beauty and greater utility in foreign posters, and in the American posters on suburban railway platforms, where a comparatively small standard size is allowed. Even without such restriction, some of the wiser advertisers have made their outdoor advertising serviceable and have avoided ugliness of appearance.

Painted signs of permanent or semi-permanent character are valuable chiefly for reminder advertising. By repetition of trademark, color scheme, or slogan, they may reinforce the educational messages that have been delivered through other media. They may also summarize in a single word or phrase the keynote talking-point of an advertisement or campaign. Thus, Dodge Brothers have repeated "Dependable," "Low Upkeep Cost," "High Resale Value," and other copy arguments, one at a time, on painted displays.

The interest of the painted sign is greatly increased by the use of pictures. These may show the trade character or typical users. Dramatic "picturization" is not uncommon, and should be accompanied by dramatic copy of a simple kind. Thus, in a Veedol advertisement the garage man is pictured assuring the woman driver, "You've got the best there is."

Service Appeals

The highest form of painted sign is that which gives service. There is service, for example, in the Klaxon sign that warns of a dangerous curve. There is service in the Kodak sign that promises a "picture ahead." There is service in the displays of Thermoid brake lining that invite the motorist to test his brakes, and that mark off the standard distances within which he should be able to stop his car at different speeds. Probably the most extensive series of service signs is that erected by the United States Tires to give the History of the United States in little bits, each pertaining to the town the tourist is approaching.

Posters and Electric Displays

Posters are temporary and may give information about the place, time, and character of some approaching event

—circus, theatrical performance, movie, or the like. If used for commodities, they can be changed from week to week to give a variety of arguments. In general, however, they use human-interest appeals, mainly by pictures and other display elements. The copy is usually in the form of emotional description, of the character discussed in Chapter VIII. If one could believe the posters, every new play is an astounding success, and every new movie film is the pinnacle or the zenith or the summit of pictorial achievement. It is true that producers strive for originality in their announcements, and sometimes devise “stunts” that are at least novel, but the general average of poster copy is pitifully low.

Electric displays at night are a feature in all large cities. They are practically the only kinds of advertisements that can use motion (or the appearance of motion) as an attention-device. To be most effective this motion should be relevant as well as interesting. A chain of colored lights chasing around the border of a sign is somewhat primitive. A trade character that moves and acts as if alive is somewhat better. Better still are representations of the article that show its qualities, like the sparkling glass of ginger ale, or that demonstrate its merits, like the bottle of cleansing fluid that cannot explode. All advertising should aim to give in an interesting way information that is of real service to the public. Street-car and outdoor advertisements are no exceptions to this rule.

CHAPTER XXI

A SOUND COPY STYLE

The Need of a Versatile Style

The copy-writer is likely to be called on to write on a variety of subjects for a variety of media. Occasionally he is moved to protest that no person can write intelligently and enthusiastically about perfumes and lubricants, cigars and corsets, pianos and cash registers, and the thousand other products that may be listed among an agent's accounts. There is some justice in his complaint. It is doubtless sound policy to have a copy-writer specialize in a few fields that are congenial. At best, however, he must be prepared to supply copy of many different kinds, and needs a style versatile enough to meet their varying requirements.

The first principle of a sound copy style is that it should be appropriate to the occasion. The old maxim that "Style is the man himself" must give way, if necessary, to the doctrine that "The style is the product." As a matter of fact, Buffon's famous declaration was not "The style is the man," but "Style is *of* the man" (*le style c'est de l'homme meme*). This simply means that something of the writer's individuality is inevitably impressed upon his production. That individuality should be there because it is inevitable and not because it is intentional. To say that style is wholly an embodiment of the writer's individuality is too great a triumph of the ego.

Less Versatility in Literature

In literature, as well as in copy, style should not be fixed and inflexible. On this point Herbert Spencer declares that fixity of style results from a limitation of the powers of utterance, and is a mark of imperfection. He goes on to say:

“The perfect writer will express himself as Junius, when in the Junius frame of mind; when he feels as Lamb felt, will use a like familiar speech; and will fall into the ruggedness of Carlyle when in a Carlylean mood. Now he will be rhythmical and now irregular; here his language will be plain and there ornate; sometimes his sentences will be balanced and at other times unsymmetrical; for a while there will be considerable sameness, and then again great variety. His mode of expression naturally responding to his state of feeling, there will flow from his pen a composition changing to the same degree that the aspects of his subject change.”

That this fine adjustment of manner to matter, of form to content, is not more commonly found in literature is due principally to two causes: first, the limitations of the author; second, the demands of his readers. Not all authors have the natural talent, or have developed their powers sufficiently, to succeed in several different fields. Perhaps the widest range has been achieved by Stevenson, who wrote verse, essays, travelogs, short stories, and novels. They are all truly Stevensonian, but it would take a keen analytical perception to find any similarity of style in “An Inland Voyage,” “A Child’s Garden of Verse,” and “Dr. Jekyll and Mr. Hyde.” There are some who deny that Stevenson was truly great

in any form of literature, but no one can deny that he used in each a style that was appropriate to the subject—and indeed was *of the subject* more than *of the man*.

Stevenson is an exception to the general rule. So too is Poe, critic, story writer, and poet; so is H. G. Wells, novelist and historian; so is Barrie, dramatist, novelist, and essayist. The majority of authors are one-talent men, who wisely confine themselves to a single branch of literature and a single vein of expression in that one branch.

More of these writers might succeed in a variety of fields and a variety of forms if the demands of their readers did not tend to keep them in their original line. A detective story, an adventure story, or a humorous dialect story by a new author scores a success; immediately the editors—representing the public—clamor for more of the same. Poor Conan Doyle once killed off Sherlock Holmes to get rid of him, but had to bring him back to life to satisfy the greedy appetite of his following. The buyers of literature, like the buyers of other commodities, demand a standardized article that bears the trademark of the original. It is conceivable, though improbable, that Zane Grey might produce a novel in the manner of Henry James. But what a howl of disappointment would arise from those who bought it!

Copy Style Is of the Product

The copy-writer, fortunately, is not cramped by limitations of the sort that surround the litterateur. Since he is anonymous, there is no reason why he cannot write in as many different styles as his powers permit. Only the imperfections of his own personality and equipment prevent him from writing slang copy for Prince Albert, literary copy for Steinway pianos, common-sense copy for

Dodge automobiles, and Parisian copy for Djer-Kiss perfume. Such versatility should be his ideal.

The advertisers that have just been mentioned have maintained the same copy style consistently for a period of years. Several different writers, no doubt, have penned different advertisements, but it would not be easy to tell where one left off and another began. The style has been *of the product* more than of the man.

The style of the original Big Ben copy is credited to the late Gaston Andre LeRoy d'Etiolles, better known as G. A. LeRoy. Like Joseph Conrad and others of foreign birth, he had a better appreciation of the English language and a finer feeling for its word values than most natives have. As advertising manager of the Western Clock Company he conceived the idea of endowing Big Ben with a personality, and wrote much of the copy himself. (See page 426.) Other hands worked upon the copy, also, but his was the presiding genius that developed it into final form for publication.

No doubt the Big Ben style with its cheery optimism, its bubbling enthusiasm was largely *of the man*. But it was *of the product*, too. And when LeRoy gave up his life for France in 1914, the Big Ben style did not die with him. It continued to live as long as the copy was focussed upon this one product, and many of its distinctive characteristics are still recognizable in the advertising of the Westclox family. (See page 427).

The present copy style has perhaps a shade less of Big Ben's original gayety and élan. This is natural—in fact, inevitable. For, as the present advertising manager, W. S. Ashby, expresses it:

“It is difficult to put the personality and bubbling enthusiasm behind an entire family that you could

Big Ben

For that tired feeling



Life Size

FOR that tired early-morning feeling and that tendency to oversleep, for that turn-over nap habit and that last-down-to-breakfast failing—Big Ben.

For a sound unworried night and a punctual good-morning, for a watchful sleepmeter and a truthful timekeeper—Big Ben.

For that furnace-firing hour and that 7:00 A. M. time-clock punch, for early round-the-house work and an always-on-time down town score—Big Ben.

For particular housekeepers and exacting business men, for all who've got to get up in time and live on time—Big Ben.

\$2.50

Sold by Jewelers only
Western Clock Co., La Salle, Ill.

BIG BEN IN 1913.

Westclox

Big Ben



Who gets enough sleep

SOMETHING always interferes with the sleep schedule. If we could put off getting up the way we put off going to bed, it would be simple. But work and school start at fixed times, and everyone is supposed to be there punctually.

If your hours for sleep are short, Big Ben can help you get the most out of

them. Turn in and sleep, soundly, comfortably. Big Ben will call you when it's time to get up. Every Westclox alarm is trained to run on time, to ring on time, to stay on time. You can recognize them by the name Westclox on the dial, and on the six-cornered, orange bordered buff tag.

WESTERN CLOCK CO., LA SALLE, ILLINOIS, U. S. A.

Factory: Peru, Illinois. In Canada: Western Clock Co., Limited, Peterborough, Ont.

Westclox Big Ben

7 inches tall. 4 1/2 inch dial.
Runs 32 hours. Steady and
intermittent alarm. \$5.50.
In Canada, \$6.50.

Westclox Baby Ben

3 1/4 inches tall. 3 1/2 inch
dial. Runs 32 hours. Steady
and intermittent alarm.
\$5.50. In Canada, \$6.50.

Westclox America

6 1/4 inches tall. 6 inch dial.
Nickel case. Runs 32
hours. Top bell alarm.
\$1.50. In Canada, \$1.00.

Westclox Jack o' Lantern

5 inches tall. Luminous dial
and hands. Back bell alarm.
Runs 32 hours. \$1.00. In
Canada, \$1.00.

Westclox Sleep-Meter

5 inches tall. Nickel case.
4-inch dial. Back bell alarm.
Runs 32 hours. \$2.00. In
Canada, \$1.00.

Westclox Pocket Ben

A nickel plated watch. Stem
wind and set. Next hands
and dial. Dependable. \$1.50.
In Canada, \$1.00.

Westclox Glo-Ben

Nickel plated watch. Stem
wind and set. Black face,
luminous dial and hands.
\$2.50. In Canada, \$1.50.

BIG BEN IN 1924.

put behind a very distinguished member of it—distinguished and distinctive. It's a good deal like trying to advertise the Roosevelt family and put them on the same plane with Teddy."

The point is, however, that after the first establishment of the copy style, the changes have not been due to changes of men. The style has been *of the product* and has changed only with changes in the position of the product and in the policy of the house, and in the audience. The changes have been evolutionary, not revolutionary. And this is as it should be.

Advertisers Change Copy Style Too Frequently

Right here we find one of the most common mistakes of advertising. Too often a manufacturer makes a sweeping change in his whole advertising policy and puts out a new series that bears no resemblance to its predecessors. If the advertising is solely for inquiry-getting, with no thought of tomorrow, frequent changes may do little harm. But wherever the object is partly to build goodwill, and "cumulative effect" is desired, the maintenance of a consistent copy style is as desirable as maintenance of a characteristic design of the article or package.

In some instances, consistency in copy style is more important than consistency in the product. To a greater extent than most persons realize, our conceptions of an article are formed by our acquaintance with it in the advertising columns. Even before we have consumed it physically, or seen it, we may have consumed it mentally. We have become acquainted with its personality, and that personality is a part of what we buy, just as surely as the steel or wool or clay of which the article is made. To

deny this is as absurd as to deny that the old china cup which has come down to you from your great grandmother is more valuable than the similar cup that can be bought at Woolworth's today—or to deny that a painting with the signature of Rembrandt is more valuable than one signed by his pupil, Nicholas Maes.

The production of an article does not always end with the factory processes. These can create only physical utilities; the creation of psychological elements of value is beyond the powers of the engineer or shop superintendent. Even the "priceless ingredient"—integrity—is of value only when knowledge of it is given to the public mind. It is through the various forces that work upon the public mind—chiefly advertising—that the factory product is given individuality and personality. Alarm clocks were a drug upon the market at \$1 apiece when Big Ben appeared at \$2.50. The qualities that made people willing to pay the difference in price were not primarily physical, but psychological. Big Ben was not just an alarm clock; "he" was a personality. The same differences can be found in hats, pianos, automobiles, silverware—yes, even in hammers and shovels.

It usually takes some time to develop a public conception of an article's personality. And that conception can hardly be developed at all if the copy style is continually changing. The advertising of a product should not be something apart from the product; it should be its true representation, its interpretation, its authentic voice. It may change from time to time to meet the requirements of the occasion and audience just as a Senator may modify his forensic style to suit the after-dinner speech; but like the speaker, it should maintain the same basic characteristics.

Reasons for Frequent Changes

Why is it that advertisers so often make radical changes in their copy style? There are many reasons. The first—and the only valid one—is that the style is misrepresentative. If a product has not found a true interpreter, there is justification for change, and the sooner the better.

Unfortunately, this is not the most common reason. More often the change is inaugurated by a new advertising manager or a new agency, eager to show that it is “on the job.” To follow in the footsteps of a predecessor might seem to imply lack of originality. The result is that the new broom proceeds to sweep clean, taking not only the dust and dirt, but the furniture and decorations.

Moreover, the expert advertising man is quite likely to have some favorite formula for success. One expert claims that the only way to sell anything is to prove its merit by cold facts and figures. If it is an automobile, send it across the continent a few times and break some records. If it is a rope, show its strength test. If it is peanuts, give a table of figures showing the number of calories they contain, compared to roast beef, ham and eggs, and codfish. Another expert is obsessed by the idea of sending a sample. Another swears by the poster style, with clever slogans. Still another likes to tell the inside story of a product and how it grew. And so it goes.

This is not the place to discuss the relative merits of these different formulas or any others. They have all had records of success. In view of that fact, the experts might well show more tolerance toward one another. Occasionally one asserts publicly that his formula is right and all others are wrong; some of his rivals no doubt make similar assertions privately. It is reasonable to

assume that each formula works better with some products than with others, and that no formula is likely to secure the highest efficiency for every advertising problem.

The point is that, along with this tendency to follow a formula in planning a campaign, there is a dangerous predilection toward a uniformity of style in all the copy under the direction of a given expert. It is sometimes possible to discover by internal evidence what agency is preparing the copy for a product; the copy bears an agency imprint, so to speak. Hence, a manufacturer is likely, in the course of his history, to have as many distinct styles of copy as there have been agencies handling his account.

Changes of copy style also occur without change of agency. The manufacturer gets tired of seeing the same style of copy, month after month. He mistakenly assumes that the public watches it as closely as he does, and gets as tired of it as he. "Can't we have something different?" is his plea, supplemented perhaps by the comment, "Something like what Black and White are doing—only different." And so a good copy series, with a style that is really distinctive and appropriate to the house and product, is abruptly ended. New copy is prepared, as different in all respects as can be, and used until Mr. Manufacturer again shows signs of restlessness. This time perhaps he changes agencies. Next time he quits entirely, because "Advertising doesn't pay."

Frequent Changes Unnecessary

The experienced agency executive knows that the average client wants to change his advertising too much and too frequently, but he seldom dares lift his voice to prevent it. To do so might arouse the suspicion of his inability or unwillingness to give the service the client

expects in return for his commission. It is a fact that a whole year's campaign might be repeated in the same list of publications, and only a small part of the public would be aware of it.

No advertisement in the general magazine is likely to be read by more than 10% of its circulation; the average is far less than that. A good mail-order advertisement can be repeated again and again at reasonable intervals for many years without appreciably diminishing the number of inquiries. A good old piece of copy is certainly more resultful than a poor new one. If this is true of action advertisements, it must be far more true of goodwill advertisements. A few advertisers have recognized this condition and governed themselves accordingly. A number of the advertisements shown in this book have been used for several years in succession. (See pages 49 and 379.) The copy for Mulsified Coconut Oil Shampoo has remained almost word for word the same in most of its magazine advertising for several seasons.

It is not necessary to go to this extreme. There may well be a variety of appeals and many pieces of copy, but once a distinctive copy style is found, it should be adhered to indefinitely. In the beginning it is a verbal interpretation of the product; later the product becomes the material embodiment of the spirit of the advertising.

All this might seem to suggest that it would be well for a manufacturer to prepare his own copy or have it prepared by a close associate. This policy is safe for any one who has the necessary technical skill. Writing, however, is an art that is mastered by few business men, though necessarily practiced by all. Copy-writing is one of the most exacting forms of the art and can rarely be carried on as a side line. For that reason it is still wise

Thackeray liked his pipe and said so

**He insisted that it was
a great physical aid
in conversation**

You don't have to dig very deep into the writings of most well-known authors to find some favorable comment on smoking. Even if they do not smoke themselves (as they usually do), they like to write about others smoking.

William Makepeace Thackeray must have felt more than friendly towards smoking, for he wrote

"Honest men, with pipes or cigars in their mouths, have great physical advantages in conversation. The pipe draws wisdom from the tips of the philosopher and shakes up the mounds of the foolish."

While this may be expecting a lot of the pipe, it is a fact that smoking does help in conversation and in all social relationships.

Often you see two men sitting comfortably smoking their pipes in silence. They have no need for talk. The quiet puffing at their pipes is sufficient bond between them. Or you will see other men sit for hours in friendly discussion with pipes going all the time. Here the pipe seems to draw them out.

And yet, for all its sociability, the pipe is a great solace to the man who finds himself all alone. As a real companion you have to travel far and wide to find anything to beat the pipe.

In the days when Thackeray was writing there was rather a limited variety of smoking tobaccos—a few good brands filled all the demands.

Today you have any number of brands to choose from. No matter how hard you are to please, you can surely find the tobacco that just suits your smoking temperament.

If you haven't tried Edgeworth, there is a fairly good chance that it is the tobacco you have always been hoping to find.

Edgeworth has made thousands of friends in all parts of the country, and each year it makes more and more new friends.

If you will send your name and address, Larus & Brother Company will be glad to send you free samples both of Edgeworth Plug Shred and Ready-Rubbed.

A few pipefuls should suggest to you whether or not you care to go further along the Edgeworth trail.

For the free samples, address Larus & Brother Company, 1 South 21st Street, Richmond, Va. If you will also include the name and address of your regular tobacco dealer, your courtesy will be appreciated.

To Retail Tobacco Merchants: If your jobber cannot supply you with Edgeworth, Larus & Brother Company will gladly send you prepaid by parcel post a one- or two-dozen carton of any size of Edgeworth Plug Shred or Ready-Rubbed for the same price you would pay the jobber.

The man with 15 pipes and what he said—

A man who owns fifteen different styles of pipes and keeps them hanging on a carved rack in his home asked us a question the other day. He said:

"I have been smoking pipes since the year Ruth Cleveland was born in the White House. I've smoked from sack, jar, tin and box; I have smoked long green right from the warehouse and I have turned my coat pocket wrong side out and smoked the nameless blend that gathers there. But Edgeworth carries for me a kind of satisfaction that keeps it my favorite year after year.

"Why don't you give away a few thousand dollars' worth of it? Get it into the hands of the smoker—don't pass it out to him at ball games and county fairs and conventions when his mind is on something else but invite him to ask for a sample package. You'll never regret it and the fellow who tries Edgeworth in his pipe once or twice is going to be as well pleased with it as I am."

Well, it was a question *which* to sample, for Edgeworth, made from the finest Burley that grows on the ground, comes both in the Sliced Plug and in the Ready-Rubbed.

Finally, we decided on sending out Ready-Rubbed and all you have to do to find out what Edgeworth Ready-Rubbed is like is to send us a post card and tell us to send your package along.

The idea of your asking for this free package is not that you get so much tobacco without paying anything for it, but that you find out what Edgeworth Smoking Tobacco is like, so that, like our friend whose words we quote above, it will be your favorite. If you let us know your dealer's name we will then be able to arrange for you to keep supplied thereafter by him.

The retail price of Edgeworth Ready-Rubbed is 10c for pocket size tin, 50c for large tin. Edgeworth Sliced Plug is 15c, 25c, 50c and \$1.00. It is on sale practically everywhere. Mailed prepaid where no dealer can supply.

If you want the free package, write to Larus & Brother Co., 1 South 21st Street, Richmond, Va. This firm was established in 1877, and besides Edgeworth makes several other brands of smoking tobacco, including the well known Q-boid—granulated plug—a great favorite with smokers for many years.



EDGEWORTH IN 1912 AND IN 1924.

for the great majority of manufacturers to entrust the task to specialists.

The Development of a Sound Copy Style

Since every product worth advertising differs somehow from all others, it follows that there are many good copy styles—almost as many as there are products. This does not mean that all styles are good; some are bad for any purpose. The garrulous, long-winded style; the bombastic or pedantic; the dull and anemic—these have no place at all in advertising copy. Any style is good that is sincere, illuminating, and appropriate to the product. Any style is bad that is merely a compound of some particular writer's pet tricks.

How is the copy-writer to develop a sound and versatile style? To begin with, he needs some natural aptitude for writing, together with the qualities of vision, imagination, and common sense, that have been mentioned in an earlier chapter. He needs also a sense of beauty; that is, a feeling for what is esthetically pleasing as well as suitable. All these need to be developed by study, by experience, and by continual practice.

Suggestions for Reading

Perhaps the least important part is the study of a text on writing—even this one. It can do just as much as a text on swimming, golf, or piano-playing can do to develop proficiency in these arts—and not much more. No one learns to write by reading. At the same time, no one who does not read extensively and intensively is likely to become a successful writer. What the copy-writer reads does not matter much, so long as he reads. Fiction, history, biography, essays, poetry, all help to develop his grasp of English idiom and his feeling for



Somewhere West of Laramie

SOMEWHERE west of Laramie there's a broncho-busting, steer-roping girl who knows what I'm talking about.

She can tell what a sassy pony, that's a cross between greased lightning and the place where it hits, can do with eleven hundred pounds of steel and action when he's going high, wide and handsome.

The truth is—the Playboy was built for her

Built for the lass whose face is brown with the sun when the day is done of revel and romp and race.

She loves the cross of the wild and the tame.

There's a savor of links about that car—of laughter and lilt and light—a hint of old loves—and saddle and quirt. It's a brawny thing—yet a graceful thing for the sweep o' the Avenue.

Step into the Playboy when the hour grows dull with things gone dead and stale.

Then start for the land of real living with the spirit of the lass who rides, lean and rangy, into the red horizon of a Wyoming twilight.

JORDAN

JORDAN

JORDAN MOTOR CAR COMPANY, Inc., Cleveland, Ohio

STYLE THAT INTERPRETS THE PRODUCT.

words. Even the cheapest of current trash may not be a waste of time, for it will give some idea of the kind of literature some people prefer.

It is unnecessary, and it might be invidious, to suggest a list of present-day authors that deserve attention. Among the authors of the past, the following ten may particularly deserve study and analysis by the copy-writer :

Stevenson for his versatility and his cheerful optimism

Poe for his unity of impression and his scientific craftsmanship

Dickens for his pithy descriptions and his humor

Keats for his sensuous imagery

Emerson for his terseness and logic

Lamb for his warm-hearted sympathy

Macaulay for his careful rhetorical structure

Carlyle for his dynamic energy and emphasis

O. Henry for his compression and his sparkle

Kipling for his vivid journalism

(Kipling is here classified, with apologies,
among the authors of the past)

This is a somewhat arbitrary and personal list, as all such lists must be. It does not pretend to be a list of "greats" of any kind. It is not a guide to reading for pleasure or culture; if such is desired, Arnold Bennett's "Literary Taste, How to Form It" will be far more serviceable. It is simply offered as a suggestion to the copy-writer who seeks mastery of his craft and believes he can profit by analyzing the methods that masters of literature have used.

In the same spirit is offered the following list of twenty national campaigns in which the copy has typically been

of high excellence and has used a style suitable for its purposes :

Dodge Brothers (automobiles)

Jordan (automobiles)

Sunkist (citrus fruit)

Westclox (clocks)

Alexander Hamilton Institute (correspondence course)

International Correspondence Schools (correspondence course)

Mobiloil (auto lubricants)

Hammermill (paper)

Djer Kiss (perfume)

Steinway (pianos)

Rogers Bros. 1847 (silverware)

Ivory (soap)

Palmolive (soap)

Lux (soap flakes)

Campbell's (soup)

Grinnell (sprinkler systems)

Edgeworth (tobacco)

Prince Albert (tobacco)

Valspar (varnish)

• Hamilton (watches)

This list includes only general magazine campaigns and omits many that deserve the highest praise for general effectiveness. It omits most campaigns of companies making a variety of products (like Colgate, Johns Manville, and U. S. Rubber Company) and using different copy methods for each. It omits many recent campaigns of high merit, some of which are illustrated in preceding pages. It omits campaigns in which copy plays

a small part, like those of Eastman Kodak, Hart, Schaffner and Marx, and Old Dutch Cleanser. It is simply an arbitrary list of advertisers whose consistent record of advertising for a period of years warrants the belief that their magazine copy, at whatever time this text is read, will exhibit a style appropriate to the house and product, and excellent in structure and technique.

Experience

There are several kinds of experience that help to develop copy-writing ability. Newspaper work is probably the most valuable, because the fact that writing must be done at high pressure tends to develop facility of expression. Personal sales experience and sales promotion work help to give a better understanding of the consumer's viewpoint and develop the "you" attitude. The writing of stories, poems, and magazine articles helps to develop the power to make copy interesting. Best of all, of course, is actual practice in writing copy.

One who aspires to write copy should begin his practice long before the time when he expects to shoulder real copy responsibilities. Some copy men, it is true, have been able to learn the art at the expense of their employers and clients. But that time, if not actually past, is passing rapidly. It is as absurd for a writer to think that his first piece of copy will be worthy of publication as to assume that his first story or article will be accepted by a magazine. It takes years of practice to learn to write a piece of copy good enough to justify its insertion in space costing thousands of dollars.

Not all practice is of equal value. There are plenty of men in every field whose long experience is merely a handicap, because it consists in doing the same thing over and over again, and doing it badly. A duffer may go

around a golf course three times a week for years without much improvement. Practice in writing copy should consist in part of an intelligent attempt to remove faults and strengthen weak points, to add a greater mastery of words, sentence forms, and phrasing and rhythm. Some of this practice should be entirely apart from the work of writing copy that is actually to be used. Practice should always involve painstaking revision.

Attitude Toward Work

Just a final word about the copy-writer's attitude toward his work and toward himself. On this depends to no small degree his chances of real success—and this applies not only to the novice but to the expert. Briefly the word is this: "Respect your work; believe in yourself."

The copy-writer cannot afford to consider his work as a job with a convenient pay-envelope. He cannot afford to consider it as a footstool whereby he may climb to the chair of an advertising executive. He cannot even afford to consider it as a humble kind of ground-training, preparatory to flights in the realms of pure literature.

It is true that the work of writing copy is held to be inferior to that of planning campaigns. The agency executive's duties are more responsible and better rewarded than the copy-writer's. The head of a great agency once declared that no copy-writer in his employ could be worth over \$5,000 (\$5,000 in those days was as big as \$10,000 now). He held that if a man were worth more he was too good to be a copy-writer. Nevertheless, there was at least one copy-writer in his employ who rejected offers of promotion, because he preferred to write copy. Many of the biggest men in advertising

today, including presidents of agencies, continue to write a great deal of copy.

Many copy-writers have deserted "commercial literature" for "pure literature" (both these terms are detestible and misleading). They have scored successes with short stories, novels, and dramas. Several whose work formerly appeared in the advertising columns of the *Saturday Evening Post* are now represented in its editorial columns. Some copy-writers combine the two kinds of work, as some artists do. One of the best-known American poets used to spend three days a week in writing copy in an agency. As for the copy-writers who spend their evenings in writing the great American play or the great American novel, the number is impossible to estimate.

These ambitions are laudable enough, but they have some obvious dangers. Not only may the writer allow his mind during working hours to stray from the washing-machine on which it is supposed to be concentrated to the more fascinating eternal triangle; but he is also likely to look upon his copy-job merely as a meal-ticket. Moreover, if his story or drama fails, he may develop an inferiority complex. All this comes from regarding copy-writing as a less worthy form of artistic endeavor.

A good copy-writer need not defend himself or apologize. He can hold up his head in any literary gathering, just as Maxfield Parrish can hold up his head in any gathering of painters. The only question is the quality of his performance. So far as advertising literature itself is concerned, it is not necessarily lower than pure literature. In some ways it is just as pure. Purer perhaps in that it contains less pessimism, less cynicism, less smut. It seldom panders to the prurient instincts. It cannot justly be charged with impairing

morals. Even when it stimulates public demand by emotional appeals of the lower sort, it is not wholly bad, for human wants are not only the impulse to human progress but the measure of civilization.

Nor is advertising copy necessarily more commercial than other literature. All writers who make their living by the pen feel the urge of the dollar. It makes little difference whether the dollar they receive comes from those who buy the magazine or those who buy the merchandise advertised in it. If there are degrees of nobility, those who produce writings for sale certainly do not deserve to rank higher than those who produce writings to sell something else. This is no criticism of writers who write what they do because they get paid for it. Nearly all literature of the past that is acclaimed as great today, was written to meet the popular demand of its own time. "Art for art's sake," as a matter of fact, is an empty ideal; and perhaps it is just as well that there are few who honestly pursue it.

Advertising copy, at any rate, is a high enough form of art to be worthy of the best efforts of any writer. No writer who despises it has any justification for continuing in it. At the same time, he need not approach it with too much humility. A certain degree of confidence in one's self—conceit, if you will—is necessary for high artistic achievement. From Thackeray who put the final period on his chapter with the exclamation, "By God, that's genius," to little James Boswell who set out to write the greatest biography of all time, and did it, faith in one's self has been an aid to every writer.

This faith, of course, is a very different thing from boastfulness or braggadocio. There are in advertising, as in every other field, enough blowhards whose noisy self-praise is merely a protective cloak to hide their

deficiencies. But Stradivarius was not boastful or irreverent when he remarked that even God himself couldn't make the violin of Anton Stradivarius. There is nothing boastful about the attitude of a copy-writer, who, having done good work, pronounces it good. He must sometimes make changes for the sake of expediency and must always be open to conviction. There is something admirable, however, about the artist who, having expressed a message as well as it could be expressed, fights to keep it that way. The writer who has absolute confidence in himself and his work is frequently called temperamental. He may be hard to get along with, but it would be much harder to get along without him.

PROBLEMS AND EXERCISES

I. (Chapter I)

The following sales letter was sent to business men:

Dear Sir:

In spite of everything the best managers can do there are always a few conditions in every business that cause constant trouble and annoyance. Because I have "been there myself," I know of one right in your office that you would give a great deal to eliminate.

I am referring to the shortcomings of the ordinary card index. I haven't a doubt that you have as good a system as could be devised. Yet in spite of this your clerks waste many hours in finding the records they have to handle constantly.

It would perhaps surprise you to learn the amount of time wasted in fumbling and hunting for needed records, although you are perfectly conscious of the exasperating experience everyone is putting up with in connection with such a system. From experiments we learn that practically 50% of a clerk's time is wasted in finding the records he needs.

Anything that promises to save this waste will command your immediate interest.

The Index Visible will do it; and it is adaptable to any system of card record-keeping. By a glance of the eye you can read the first line of any card you may need, without hunting for it, or even touching it. By a flick of the finger you can read everything you have recorded on that card. The advantages of such features are self-apparent.

Now all you have to do is to see one of these *Index Visibles* to be convinced. What I should like to have you do is, fill out the card I am inclosing and mail it. I shall see to it that a man is sent to you at once with a working model. We make a large number of sizes, as well as a number of different styles, but each and every one works on exactly the same principle, that of keeping all of your cards with one line always visible. Once you have seen it you will realize its great adaptability.

Simply mail the card to-day.

Yours sincerely,

Write the copy for an advertisement of this product to be inserted in general magazines.

2. (Chapter II)

Write the copy for a half-page advertisement in the *Saturday Evening Post* making a complete sales appeal for a supposedly new product, the Warner Fountain Shaving Brush. The only illustration will be a picture of the brush and a sectional diagram showing its construction. (Do not use the language of the following description.)

This brush consists of a first quality Rubberset Shaving Brush attached to a hollow nickel-plated holder, which contains a cartridge of Mennen's Shaving Cream with a tube running up inside the brush. At the bottom of the holder is a cap, which is ingeniously attached to a plunger inserted in the cartridge of shaving cream and by turning the cap it is possible to force into the brush a small quantity of cream, just enough for a shave.

This makes a complete outfit of shaving cream and brush—in fact, everything for the shave except the razor and water. As the brush when not in use is protected by a nickel-plated sleeve, it can be thrown into the suitcase or

bag without danger of wetting or soiling the clothing contained therein; hence it is exceptionally convenient for the traveller's outfit.

The advertisement should attempt to get readers to send to the manufacturer for the Warner Fountain Shaving Brush. The price is \$4.

3. (Chapter III)

Write an advertisement from the consumer's viewpoint for either Wolsey underwear (see page 47) or Salisbury axles (see page 45).

4. (Chapter IV)

Write the copy for an advertisement for the Dunn Fountain Pen to be inserted in a half page of the *Saturday Evening Post*. The only illustration will be a picture of the pen.

The Dunn Fountain Pen is the latest development of science in the construction of fountain pens.

The Dunn Pen has no rubber sac to hold the ink and thus occupy valuable space. The rubber sacs easily rot and get out of order. The Dunn Pen has no lever to catch on the clothing or break. It has no complicated parts to clog. There are only four major parts. It does not have to be shaken or jiggled before you can start writing.

The barrel of the Dunn Pen is entirely filled with ink. It holds more ink than other pens of equal size. The ink is drawn into the pen through a pumping action. This pumping also cleans the pen. The handle of the pump is red. It is at the end of the barrel.

The Dunn Pen is made in various models from \$2.75 up. One model, the "Tattler" at \$5, has a transparent bakelite barrel so that it is possible at all times to see the amount of ink in the pen.

The peculiar virtue of the Dunn Pen is expressed in its slogan, "A regular Camel for ink; goes a month without a drink."

Use as much or as little of the material given above as seems to you desirable. Avoid using the exact language quoted above and observe the principles of unity, coherence, and emphasis.

5. (Chapter IV)

Rewrite the following piece of copy for better coherence and emphasis. Change the order of the material, and supply better connectives, wherever required.

Nothing is left to chance. Our metallurgical laboratories specify certain alloy-steel; then when the raw material is received, it is chemically analyzed so that the entire treatment, such as heat and oil baths, etc., may be specified to its absolute degree in each process.

It is because of our scientific way of doing things that we obtain an absolute uniformity of results enabling a higher quality of materials and thus a better finished tool is assured.

Individual tools were designed by experts in each trade who use them. A Plumb man spent four years in the log camps designing the Plumb axe on the actual requirements of the woodsman, this being one reason for Plumb pre-eminence in axes.

Experts everywhere use the Plumb axe. They are used by the Australian wood choppers now with Barnum and Bailey's Circus. They have travelled around the world and chopped before the nations of the earth. They always use Plumb axes, and buy and pay for them from regular stock, disregarding offers they have received from other manufacturers to use theirs.

6. (Chapter V)

Write a reason-why advertisement for Jupiter tires based upon any part of the following assumed facts:

The Jupiter Cord Tire is made by a newly organized company, the officials of which have spent their lifetime in the automobile tire business. The President, Mr. P. Jupiter, has been for 22 years in one of the oldest and largest tire companies in the United States. The aggregate of the experience of the other officials and directors is 263 years.

The Jupiter Cord Tire is made of layers of thick rope, which are three times the thickness and strength of ordinary cords, all embodied in pure Para rubber. The rope is wound by a patented process. Heat and friction within the tire are reduced to a minimum.

On test machines, which subject the tire to more severe wear and treatment than they would ever receive on the road, Jupiter tires have been run over 18,000 miles before wearing out.

The Sussex car went four times across the continent, a distance of over 12,000 miles on the same set of tires without a single puncture or blow-out.

Bob DePluma, famous racing driver, says: "Jupiter Cords are as much superior to ordinary cord tires as cord tires are to the old style fabrics. I always have my car equipped with Jupiters for races."

Jupiter cords are guaranteed for 10,000 miles.

Jupiter cords are easily recognized by the heart-shaped tread and the red line on the side.

The advertisement is for a full page in the *Saturday Evening Post*. It may have any illustration that seems appropriate.

7. (Chapter VI)

Revise the following piece of copy to make an effective argument in the deductive order.

THREE TIMES AS BIG AS ORDINARY CORDS

The cords in Jupiter Tires are ropes three times as thick as the cords in ordinary cord tires and more than three times as strong, being composed of tough strands of long-fibred Sea Island cotton tightly twisted together. On the testing machines they flex over 9,000,000 times before they start to ravel.

Each rope is imbedded in rubber and therefore they cannot rub against one another and thus generate heat through internal friction. The tire is always cool, no matter how fast you drive, and therefore blow-outs are practically impossible.

This construction is exclusive with Jupiter and is the result of long experience and experiment. Jupiter cords excel in strength and in resistance to tire-troubles.

Jupiter Cord Tires

8. (Chapter VII) (a) Write an objective description, making a direct sense appeal, for some article of food or drink with which you are familiar.
- (b) Write a description of Pears' soap that is sufficiently objective to identify the article but also introduces its effects in use.
- (c) Write a descriptive advertisement of your own city (or some other with which you are familiar). This should have the object of inducing people to come there for permanent or temporary residence.

9. (Chapter VIII.)

Write a direct emotional appeal for one of the following articles.

- (a) The Hushaphone is a device to be attached to the ordinary telephone to prevent bystanders from hearing the speakers' conversation or being disturbed by it.
- (b) The Noiseless typewriter, as its name implies, is practically noiseless.
- (c) The Comboloc is a combination lock to be attached to the transmission of a car and thus prevent theft.

10. (Chapter IX)

Write a piece of association copy for Yardley's Old English Lavender soap, which is perfumed with genuine lavender like the blossoms that used to be sold in the London market-place. The soap is imported from Yardley's, established in London in 1770 (By appointment to H. R. H., the Prince of Wales).

11. (Chapter X)

Write a piece of story copy to be used as the "lead" for an advertisement of a set of books by O. Henry, Kipling, or Stevenson. This lead should tell enough of one of the stories in the set to give the reader an idea of its character and to excite in him the desire to read the whole story and other stories in the set.

Following this lead will be a description of the set of books and some stimulus to action. This part of the copy, however, need not be written.

The story used for the purpose of the lead should not be one that has previously been used in advertising the set of books. If no suitable story is fresh in your mind, use the story of "Calloway's Code."

Calloway was a war correspondent at the Russo-Japanese War. He sent to his paper, *The Enterprise*, a mysterious cable which began as follows: "Foregone preconcerted rash witching goes muffled rumor mine." No one in the office was able to decipher it until Vesey, a cub reporter, who was familiar with newspaper English, discovered that the solution was to use in place of the word in the cable the word that was most intimately associated with it in the news columns. The *Enterprise* was able to "beat" the other papers with its account of the battle and Vesey's salary was raised to \$20 a week.

12. (Chapter X)

Write in monolog or dialog form an advertisement for Stoppum brake lining for automobiles. This dramatic copy should bring out strongly the importance of having the most effective brake lining that can be secured regardless of price.

It is not necessary that the dramatic part of the copy should contain the material that proves the effectiveness of Stoppum brake lining. Part of this proof at least may be given in the manufacturer's own words following the dramatic copy. If this policy is followed, the student should write the dramatic copy and one paragraph of the manufacturer's copy to show the connection.

13. (Chapter XI)

- (a) Write a piece of story or dramatic copy either for a correspondence school or for a book or play. This copy must not be imitative of copy that has previously appeared.

If the correspondence school is used, the story may deal with the success some one achieved by means of the course.

If a book or play is chosen as the subject, the story may be of a kind that would arouse the curiosity of the reader.

- (b) Write a piece of institutional copy for some great corporation, recognized as a leader in its field, or some church or University.

14. (Chapter XII)

Revise the diction in the following pieces of copy (making no unnecessary changes):

- (a) Furniture looses its presentableness long before it looses its utility. You undoubtedly retain in your attic some relics that are too nice to discard and too dilapidated to expose. Tote them out and renovate the same with Varlac, the versatile varnish stain. A can and a brush and an insignificant modicum of your time will do the trick. Merely give them the once-over with Varlac. That will taint them—mahogany, oak, cherry, or some other choice color—and coincidentally varnish them—thereby rendering them luxuriant enough for the swellest room in your residence. Varlac dries expeditiously, and is not effected by water, and is not susceptible to abrasions.
- (b) He was a wealthy fellow and had a respectable and notorious name. She was a naïve, ingenious girl who was employed in a store, and had never been further from New York than Coney Island. Despite this disparity in their circumstances he aspired to espouse her. He claimed that on their bridal tour they would visit distant countries, ride in gondolas, and have a swell time. Did she except? How was she effected? Let

O. Henry tell you in that inimical way of his that has branded him as a genius.

15. (Chapter XIII)

Revise for better sentence structure and paragraphing the Danderine copy on page 256.

16. (Chapter XIV)

Write headlines for the pieces of revised copy called for in problems 14 and 15.

17. (Chapter XV)

Write copy for a newspaper advertisement based on the magazine advertisement for Barrelled Sunlight (page 81). Bear in mind the limitations of newspapers in showing pictures.

18. (Chapter XVI)

Write the copy for a bargain advertisement of your own traveling bag, brief case, or purse, or similar article.

19. (Chapter XVI)

Write a style advertisement for some article of wearing apparel you have recently purchased.

20. (Chapter XVI)

(a) Write a service advertisement for some small specialty store with which you are familiar. The style must be distinctive and appropriate.

(b) Write a service advertisement for a bank, advertising agency, or printing establishment. The copy should give useful information.

21. (Chapter XVII)

Write an advertisement for this book ("Advertising Copy") suitable for publication in an advertising magazine, such as *Printers' Ink* or *Advertising Fortnightly*.

22. (Chapter XVII)

Write a technical advertisement for a paint remover to be inserted in a full page either in *Railway Age* or in an automobile publication or some other suitable technical publication.

This preparation is a new one, which has been thoroughly tested for three years, and is just now being put on the market in quantities. No advertising has yet been done. It is absolutely the most efficient paint remover that has ever been devised; in fact, it is the only one that is thoroughly practical.

To remove paint it is only necessary to coat the automobile or railway car or other article with the paint remover, applying it with an ordinary paint brush and then allowing it to stand for an hour, after which the paint will be so soft that it can be washed off with a hose and will leave the metal smooth and clean.

With most processes the job of scraping an automobile or railway car or burning off the paint requires hours of labor. It is estimated that the cost of taking off the paint from an ordinary automobile is \$15 to \$25, the larger part of which is labor cost. Two gallons of the paint remover and two hours of an ordinary workman's time are sufficient to do the job and do it much better.

The manufacturer guarantees to refund the money to any one who is dissatisfied with the paint remover. The price of the paint remover is \$2.50 per gallon; smaller prices in quantities.

Tests in the shops of automobile rebuilders and railroads have demonstrated the effectiveness of the paint remover.

In writing the copy, keep in mind the fact that many paint removers have been offered before so that there is considerable skepticism regarding the value of such products. The skepticism must be removed by your advertisement.

23. (Chapter XVII)

Write copy for a trade paper advertisement of one of the following products:

- (a) Plumb hammers and axes (see page 95)
- (b) Auto-Strop razor (see page 111)
- (c) Red Edge shovels (see pages 116 and 117)

This advertisement should be suitable for a hardware publication and should try to induce hardware merchants to put the article in stock.

24. (Chapter XVII)

- (a) Write a farm paper advertisement for Purina Chick Feed.

Purina Chick Feed properly used causes more rapid advancement of chickens from the time they are hatched. They develop twice as rapidly and usually become 2 lb. broilers inside of two months.

That the chicken develops twice as fast has been proved by the experience of many users who have tried ordinary foods for half a brood of chickens and Purina foods for the other half. Those fed on Purina foods were stronger and healthier and were ready for the market from five to

seven weeks earlier than chickens fed on corn and other grain foods.

Testimonials illustrated by photographs are available as evidence.

Purina chicken foods are guaranteed to do all that is claimed for them or money will be refunded.

Purina chicken foods when properly fed to laying hens produce more eggs because they supply a balanced ration. Grain foods make too many yolks which cannot be laid and are absorbed by the hen, thus cutting down egg production.

Use any part of the above material and any added material that you think necessary. Avoid using the language of the description. Make the copy suitable for the month in which the advertisement is to appear.

(b) Write a farm paper advertisement for the Radio (see page 154).

25. (Chapter XVIII)

Write the copy for an advertisement of Dromedary Cocoanut to be inserted in women's publications.

Dromedary Cocoanut is packed in an ever-sealed package which keeps the full flavor of the fresh cocoanut. It is already shredded and convenient for use.

The natives of the South Sea Islands eat cocoanut at every meal. It is recognized as one of the most complete as well as the most delicious of all foods.

Dromedary Cocoanut can be used in a great variety of desserts, such as cocoanut rice pudding, cocoanut jumbles, cocoanut chocolate cake, cocoanut cream candy, cocoanut macaroons, and cocoanut pie.

A delicious afternoon tea dish can be prepared by spreading chocolate paste on thin wafers and sprinkling them with cocoanut, or dipping them in a bowl of cocoanut.

A free recipe book will be sent on request.

26. (Chapter XVIII)

Write copy in intimate, chatty style, suitable for high-class women's publications. Any of the following products may be used as the subject:

- (a) Valspar (see frontispiece)
- (b) Dodge Bros. automobile (see page 59)
- (c) Parker pen (see page 179)

27. (Chapter XIX)

Write the copy for an advertisement to be inserted in class publications for the following:

Mr. Ezra Willard manufactures reproductions of famous pieces of Colonial furniture, using the same kind of wood and the same workmanship and finish that are to be found in the originals. The originals are chiefly priceless museum pieces, such as the Israel Putnam arm chair, the Paul Revere highboy, the John Hancock desk, and the Dolly Madison tea table.

An exhibition of these reproductions and many other fine pieces may be seen at Mr. Willard's showroom, 1000 Fifth Avenue. Special pieces can be made to match any furniture and carry out any decorative scheme.

28. (Chapter XIX)

Write copy suitable to a college publication on one of the following:

- (a) Corona typewriter (page 89)
- (b) Underwood typewriter (page 24)
- (c) Durham-Duplex razor (page 177)

29. (Chapter XX)

(a) Write car-card copy, including a slogan, for any cigar, tobacco, or other low-priced product included among the advertisements reproduced in this book.

(b) Write a jingle for this product.

30. (Chapter XXI)

Choose some product in the list on page 437; study the advertising for it that has already appeared; then try to write copy that is worthy of inclusion in the same series.

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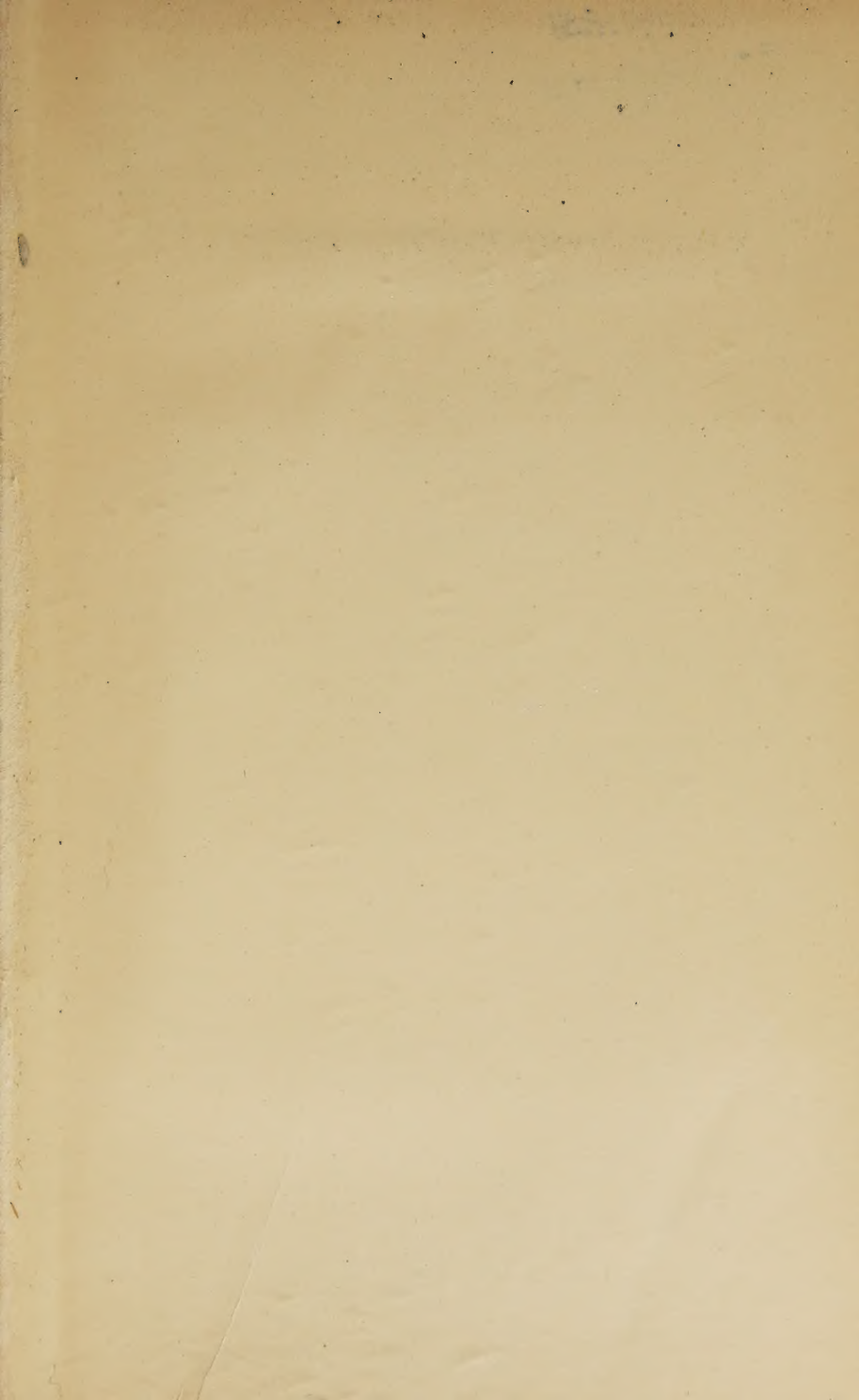
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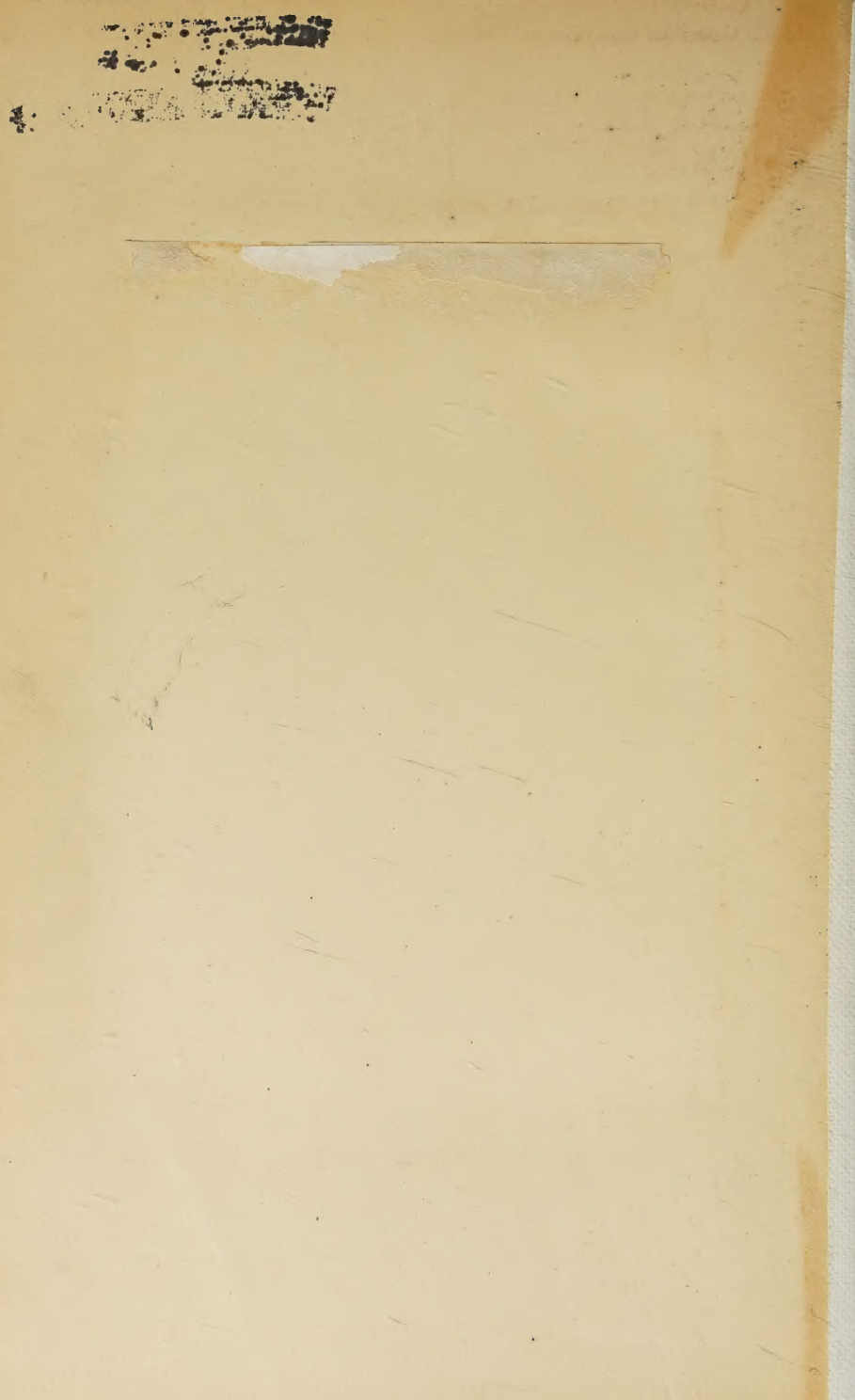
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